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AUGUST 1960

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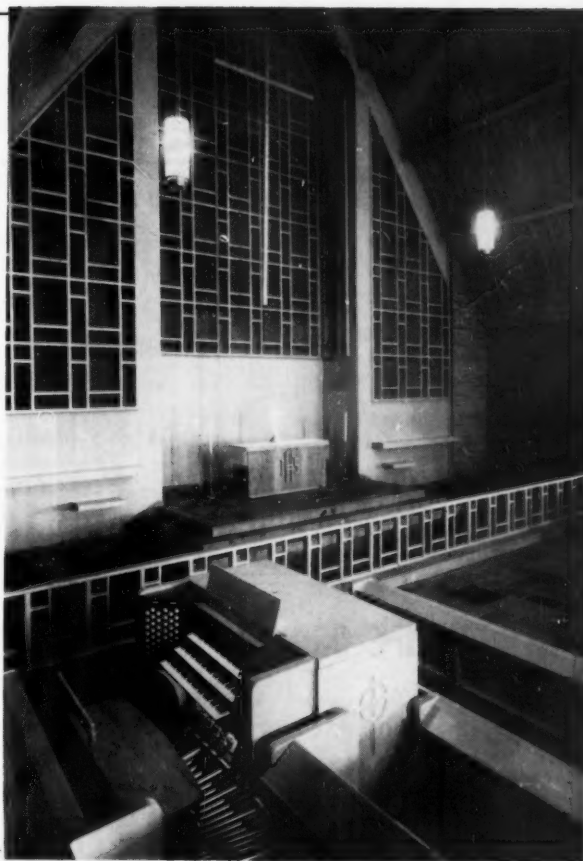
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Being in a transitory period in this country, we are beginning to realize that certain fundamentals must be embraced to achieve optimum results. Natural laws are involved, and their violations are as sure of certain results as their obedience.

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RAY BERRY, Editor

T. Scott Buhrman, Founder, January 1918

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You, the Reader

CONTEMPORARY BY TAO

TAO:

Your June 1960 issue of TAO calls for superlatives. What an impressive group of perceptive articles by those really qualified to speak! So intelligent, so realistic.

You put us all in your debt for this splendid issue. Its impact on readers will surely produce beneficial and lasting improvement in our contemporary religious music.

Seth Bingham
New York, N. Y.

TAO:

I was extremely pleased to note that TAO for June 1960 carried such an impressive and generous amount of material relating to the American Composers Alliance, and I am very happy to have had the honor of being included among those persons represented.

From the Frontispiece to the final page, TAO impresses me with its fine layout and its distinguished appearance. Congratulations for all your fine work!

Thomas Canning
Rochester, N. Y.

TAO:

Your June issue dealing with music in Church and Synagogue was very informative and I congratulate you on having conceived and executed an interesting and valuable idea.

I do not know how thorough the church articles were, since I am no expert in that field, despite the fact that I was for three years organist of the "Methodiste Memoriale" in Paris. However, I do have some competence in matters concerning music in the synagogue, and for this reason I regret very much that one very important name was omitted from the roster of important contributors to the modern synagogal literature. I hope that it was a printer's error for it could have been no oversight. Ten names are given and the absence of Abraham W. Binder's name definitely weakens the article.

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This is particularly true because in the next paragraph seven more names are included in a listing of BMI (ACA). composers have contributed a single short work to the repertoire. Others have contributed two or three short works. Dr. Binder, on the other hand, has published about twenty large scale works—complete services, cantatas, as well as dozens of smaller items. His contribution (since 1926) is of such significance that no account of the music of the American synagogue, written bias, could omit his name.

Your publication of this note will do much to correct a glaring error.

Isadore Freed
Professor of Composition and
Chairman of the Departments of
Composition and Theory
Hartt College of Music
University of Connecticut
Hartford, Conn.

FROM OTHER SHORES

TAO:

I have renewed my subscription for TAO through the Central News Agency of Johannesburg, South Africa. The magazine is eagerly awaited each month and the contents thoroughly enjoyed and appreciated. I find it stimulating.

G. T. Marntiz
Kimberly, South Africa

ORGANIST RECOGNITION

TAO:

Here is how I got my congregation to be more attentive to the preludial music for our services. It was published in the bi-monthly paper of Vinita Park Methodist Church, St. Louis, where I am organist and choirmaster.

"The music played as a prelude to our worship services is planned as a transition, or bridge, from our secular occupations to the worship of God. Whether the music is in classic, romantic, or contemporary style, loud, medium, or soft in volume, it is selected with care and presented with the idea of setting aside our hour of worship from everyday activity. Conversation with friends may be distracting to other members of the congregation who are using this time for prayer or other means of preparing for worship. We hope your only conversation will be with God."

Robert M. Webber
St. Louis, Mo.

TAO:

Just a note to tell you how much I enjoyed reading May TAO. Particularly the amusing comments on the Northwest Airlines "organ music in the air," and the review of Marchal's recital. It is good to have some humor injected into church musicians. I have always felt that most church organists and practically all church carilloneurs took themselves far too seriously.

Someone once said that a good editor possessed a sense of proportion and perception together with a sense of humor. I think you are not only good in this respect, but great! Someday I hope we may meet.

James R. Lawson
Carillonneur,
Rockefeller Memorial Chapel
University of Chicago
Chicago, Ill.

We blush. You embarrass us, but we would like to meet you, too. Ed.

TAO:

I enjoy reading TAO very much; it is

THE AMERICAN ORGANIST

an "island of peace" in the midst of "bedlam" to me, an amateur organist and would-be organ builder.

Julian M. Hill, M. D.
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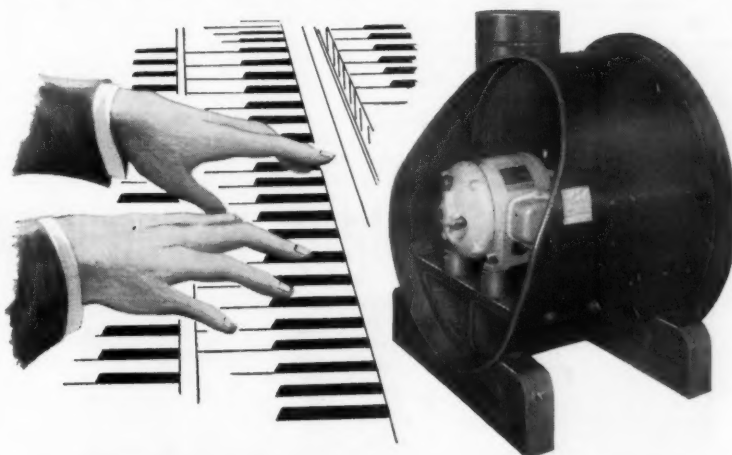
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Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Yale University School of Music has announced the retirement of three faculty members, who have served for a total of 114 years: **Richard F. Donovan**, **H. Leroy Baumgartner** and **S. Ellsworth Grumman**. Both Mr. Baumgartner and Mr. Donovan are known to TAO readers and to organists and church musicians in general through their efforts in behalf of organ and church music.

The late service Sunday morning July 17 at **St. Luke's Church**, San Francisco, **Bob Whitley**, organist-choirmaster, featured choral and organ works of **Leo Sowerby**, organist-choirmaster of **St. James' Cathedral**, Chicago. Dr. Sowerby was in attendance at this service. Sowerby has recently completed an organ work, dedicated to Mr. Whitley, which will be played at the dedicatory recital of the new 55-rank **Aeolian-Skinner** organ now being installed in **St. Luke's Church**.

Summer Recital Series in **Riverside Church**, New York included: **Virgil Fox**, July 5; **George Markey**, July 12; **Charlotte Garden**, July 19; and **Frederick Swann**, July 26 . . . **Texas Chapter AGO** presented the following artists in its 1959-60 annual concert series: **E. Power Biggs**, Nov. 3; **Frederick Swann**, Jan. 19; **Concordia (Moorhead, Minn.) Choir**, **Paul J. Christiansen**, director, Feb. 6; and **Wilma Jensen**, Apr. 26 . . . A bro-

chure received by TAO announcing the **Church Music Workshop** sponsored by four conferences of the Methodist Church, July 25-29, at **McMurry College**, Abilene, Tex., listed what is presumed to be the faculty. At least there were pictures and biographical information, but no names!

Arthur Poister, University of Syracuse music faculty member, was given an honorary doctor of music degree by **Southwestern College**, Winfield, Kans. last April . . . **Martin Cooper**, music critic of the "Daily Telegraph," London, has been appointed editor of Vol. 10 of "The New Oxford History of Music," taking the place of **Eric Blom**, who died last year, it has been announced by **Oxford University Press**. Vol. 10 will deal with music of the 20th century.

Dates for the 1961 AGO examinations for the Associateship and Fellowship certificates will be June 8 and 9 for the paper work, and June 8 or 9 for the organ playing. Candidates must have been elected AGO members prior to March 1, 1961, and application must be received in local chapters prior to May 1, 1961.

The 16th Conference on Worship and the Arts, sponsored by the **American Baptist Assembly**, will be held in **Green Lake, Wis.**, Aug. 20-29. Music instructors include **Robert M. Stofer**, **Earl Ness**, **Edward N. Qualen**, **Robert H. Young**, Mr. and Mrs. **Edward L. Thompson**, **David M. Evans**, **Vivian S. Morsch**. Full information may be secured by writing **Dr. Kenneth L. Cober**, Executive Director, 1703 Chestnut St., Philadelphia 3, Pa.

Paul Lindsley Thomas has been appointed organist and choirmaster of **St. Michael and All Angels Episcopal**

Church, Dallas, Tex., effective Sept. 1. Mr. Thomas leaves a similar post in **St. James' Episcopal Church**, West Hartford, Conn., and faculty membership at **Wesleyan University** and the **Hartford Conservatory of Music**. In addition to his duties in the church, Mr. Thomas will direct all musical activities of the parish, including **St. Michael's** school program.

Butler University, Indianapolis, Ind., presented a Carillon Workshop July 18-22, with **Fred Koehn** and **John Klein** as faculty . . . The Diocese of Ohio presented its annual Conference on Church Music in **Trinity Cathedral**, Cleveland, July 25-28, under the direction of TAO staff writer **Dr. Harry W. Gay** . . . **Richard Ellsasser** played a recital in July in Kent, Ohio, on July 10 opened the National Merchant's Trade Show, Chicago, for the second consecutive year.

The First Presbyterian Church, Jamaica, N. Y., the oldest in its denomination in this country with a continuous history, will commemorate its 300th anniversary, musically, by sponsoring an anthem and hymn contest, each of the two parts of the contest offering one \$100 prize. Judges for the anthem contest will be **Robert Baker**, **John Castellini**, and **Frank Chatterton**; for the hymn contest, **Clarence Dickinson**, **David Hugh Jones**, and **Gordon Mattee**. Contest closing date is Jan. 15, 1961; and information may be secured from **Horace Fishback, III**, director of music, First Presbyterian Church, 89-60 164 St., Jamaica 32, N. Y.

John Hamilton will play summer engagements on July 3, 10 and Aug. 7 at the **Los Angeles County Art Museum**;

(Newsnotes continued on page 32)

SOME THINGS NEVER CHANGE — #5



The fifth thing that never changes is the need for attention to detail. Glenn Tschantz (not a relation) personifies this quality—and it is a needed quality in his work supervising assembly and erection. He loves to find out what makes things tick—and to take steps to keep them ticking. He likes details like adjusting contacts on relay boards (see cut). Mr. Tschantz and our other skilled associates help us live up to the Schantz tradition:— building fine pipe organs.

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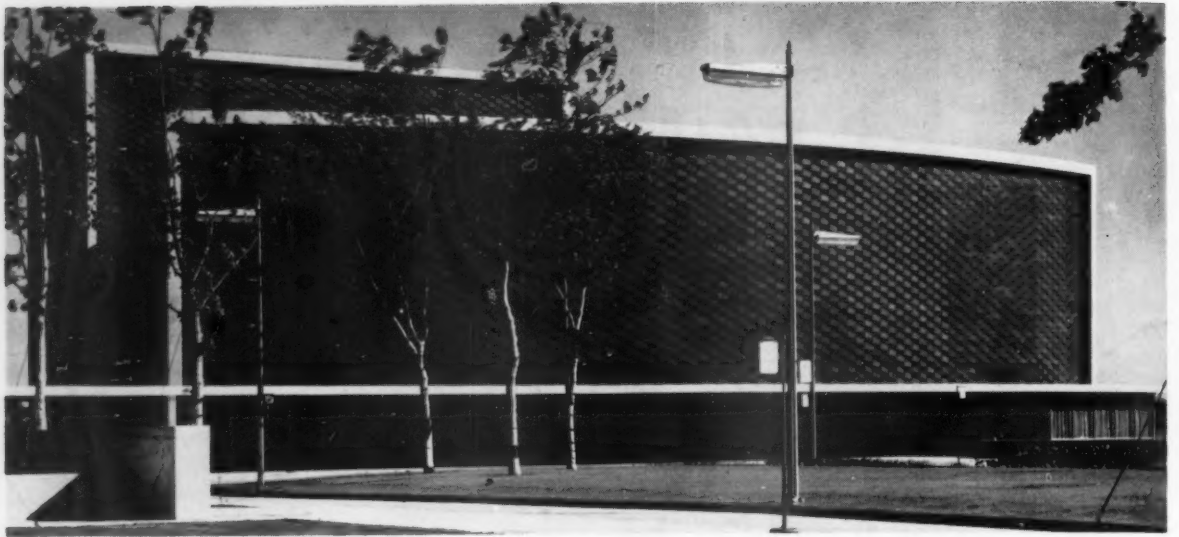
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DETROIT CHAPTER, AGO

Detroit, Michigan

June 27 — July 1, 1960

Pre-Convention Programs

It has not been, nor is it the policy of this magazine to report pre-convention events. However, a listing of them appears below.

VESPER SERVICE First Presbyterian Church
The Resurrection Young

Chorus, organ, trumpets, tympani and bells
Gordon Young, conductor-organist

RECITAL—CHORAL SERVICE Central Methodist Church

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Reges Tharsis Zuniga
Fugue in G Major Bach
Harmonies du soir Bedell
Fantasia Zuniga

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The Greatest of These (Cantata) Marriott

Choirs of Central Methodist Church, Detroit, and
of First Presbyterian Church, Royal Oak

Kenneth Jewell, conductor
Robert Shepfer, organist

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Solos from his Repertoire de Gruyters
March of the Hessians Anonymous

Ave Maria
Gavotte

Carillon

A Trumpet Voluntary
Trumpet Tune

Trumpet and Carillon

Variations on the Hymntune St. Petersburg

Variations on a Clock Chime by Sibelius

Carillon

Little Suite for Percussion and Bells

Percussion and Bells

Tower Concerto No. 1

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Percival Price, University of Michigan Carillonneur

George Cavender, Asst. Conductor, U. of Michigan Carillons

Ralph Minnick, trumpet soloist

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RECITAL

Hill Auditorium, Ann Arbor

ROBERT NOEHREN

All-Bach Program

Fugue in E flat Major
Chorale Prelude: Deck thyself
Prelude and Fugue in A minor
Passacaglia and Fugue
Pastorale
Toccata in F Major

This program was played by Felix Mendelssohn in St. Thomas Church, Leipzig, August 6, 1840.

The Convention MONDAY, JUNE 27

OFFICIAL OPENING

St. John's Episcopal Church

Greetings and Introductions:

Mr. Theodore Herzel, Acting General Chairman,
1960 AGO Convention; Dean, Detroit Chapter AGO

The Honorable Louis C. Miriani,
Mayor of the City of Detroit

Mr. Harold Heeremans,
President, American Guild of Organists

David Craighead

Glaeden hun er født i dag (1929) (Joy is born today)

Tiento lleno por B cuadrado

Canción religiosa "De la Virgen que parió y del

Nino que nació"

Obra de Octavo Tono Alto

Passacaglia dn Fugue in D minor (1936)

Two Canons

Sonata (1960)

Christensen

Cabanilles

Cabezon

Heredia

Read

Schumann

Canning

World Premiere

Two of Mr. Craighead's selections were unfamiliar to this reviewer. Christensen's "Joy is born today" carries a curiously ancient flavor: the Fantasi sings a tune in organum over a bagpipe drone; next, the tune is heard as a Cantus firmus against quaint two-part contrapuntal motives; finally, a Koncert pulls together these elements in a richer and bolder organum presently enlivened by rapid scalar figures in the Lydian mode, and stopping with an abrupt "wallop." The audience thoroughly enjoyed it.

The other novelty was a first hearing of the Thomas Canning Sonata. Mr. Canning is a fellow faculty member of David Craighead at the Eastman School of Music. Brilliant runs punctuated by sharp staccato exclamations alternating with heavy pedal reed phrases, characterized the opening toccata. The canzona movement was a trio in easy tempo, with a middle section forming a colloquy between the upper voices over a rather static bass. The three-voiced fugue's ingratiating subject, quasi à la gigue (excuse the

mixture of tongues), generated increasing excitement, eventually broke into four parts with a fine virile close.

The three Spanish pieces traced the evolution of the organists' art over a 200-year span (1500-1712). But it is difficult for even so resourceful an artist as David Craighead to make them come alive for a present-day audience.

Gardner Read's passacaglia and fugue, a solidly written work of his youthful period, gives one a foretaste of his later splendid development; the fugue especially reaches a satisfying peak of interest. Of the two Schumann canons, that in B minor is deservedly the most popular.

All this music was set forth with the technical finish and stylistic elegance which one now takes for granted in Mr. Craighead's playing.

SETH BINGHAM

Lecture

Training Choirs, And What One Should Expect
from Young People

ALEC WYTON

RECITAL

CLAIRE COCI

St. Paul's Episcopal Cathedral

Passacaglia

Bjister

Chorale on Psalm 42

Bjister

Variations on "Stort Tranen Uyt, Schreyt Ludy, weent
en Treurt!"

Bjister

Concert for Organ and Strings

Monnikendam

Prelude and Fugue No. 1

Badings

Passacaglia for Tympani and Organ

Badings

One thing has always puzzled me concerning the education and preparation of musicians. How can anyone claim to be a musician of any consequence without a knowledge of history? I do not mean music history, but political, factual, social and economic history. How can anyone listen to a work by Machaut, say, and then one by Brahms without knowing what went on in the general flow of events which helped mold the attitudes and thinking of men such as to cause so great a difference in expression in these two men? Well trained musicians with a minor gift for composition could imitate briefly the general characteristics of these or any other composers, but genuine expression is one which is a product of a particular place in history which would be out of place elsewhere. There is no "music of the future"—it is only of the present. Futuristic music is synthetic. A

THE AMERICAN ORGANIST

prophet is only one who speaks up for his own time. Real music is but an expression of a contemporary situation.

Miss Coci's choice of program emphasized this point. How could anyone listen to this or any obviously serious contemporary music without a knowledge and concept of the rapidly moving and vast forces of political, social and economic evolution which have been at work in our world since, say, 1850? Culture is only the final product in the association of such forces in the lives and subsequent expressions of the people at any time in history. Whether through art, literature, industry, politics or music, this ultimate expression determines the cultural sequence by which we are relegated to a place in history. Only by a knowledge of events and conditions, and a relating of these, can one really understand any aspect of culture at any time.

With such knowledge—and not mere information, but an absorption almost as by intellectual osmosis, at any point—one with creative ability in his field of expression can produce a work of cultural expression. Obviously, native ability and thorough training in the techniques of expression determine the value of these expressions. So with understanding.

As I listened to Miss Coci's serious performances, I could not but be impressed, not by just what the composer was saying, but by the fact that here were men who certainly had that detail of absorption which allowed them to delineate in rather stark terms, some contemporary expression born of recent years of political abuse, economic devastation, and ideological distortion. Rising above these depressions, they have, in varying degrees of success, paralleled the sometimes confused but still confident attitude of man in these times of serious global disturbance.

Musically, the theme of the Bjister passacaglia was indistinct enough to allow great latitude in the material composed around it. In such a work this is a great advantage for the entire composition. One was impressed with the first major section because, in view of its rather intended intellectuality, there was an aura of mysticism which gave a great sense of elevation. The second section profited even more so by the character of the theme, which was certainly an inconspicuous part of the density of the texture of the material around it. The epilogue, as it were, to the final section was most effective. The apparent dryness of the material in the middle section was well matched in the color combinations used. Mystical aspects of the work were further enhanced by a very studied selection of beautiful tone colors. Miss Coci's playing was extremely accurate, thoughtful, unostentatious in sound and with an impression of grave intensity.

The Chorale on Psalm 42 was brief and to the point. It proved a well chosen work to relieve performer and audience between two longer and more involved pieces by this Dutch composer. It was direct, somewhat introspective and unassuming.

Variations on "Let your tears flow freely" proved to be a good bit of impressionistic expressionism. The chorale statement was followed by several subdued but rhythmically vital sections, one of almost pastoral character and possibly the most beautifully expressive of the entire program. This seemed again to be "thinking music" and well represents this reviewer's earlier comments on the reflections of social changes. Miss Coci made effective use of reed color here, but one became weary of the same general sound in softer places. Perhaps this was a limitation of the instrument; she did much later on in the program to demonstrate her sensitivity in this area.

The Monnikendam concerto, for organ and strings, was the best composition on the program—a work which should find a substantial place in the repertoire of serious organists, trusting that an occasion arise which would find string players competent enough to insure a top performance. A vigorous introduction seemed almost comical at first, but became really vital by use. Quieter passages which ensued demonstrated the composer's understanding of timing in stress. Here the return to the beginning motif in dynamic conclusion occurred at just the right moment to heighten its own normal return.

The andante was a masterful bit of writing, and tension built up over a long pedal point was extreme in the best sense. The third movement had a really studied control of the rise and fall of excitement. One could sense an almost conscious reaction to the shades of recent ideologies and their subsequent philosophical depression. One cannot fail to comment on the use of this particular organ. There will be disagreement, but I state that anyone not having the musical sensitivity to realize that here was an organ sound which, in writing of this sort, was most eloquent in expression, should reconsider his profession and his training

for it. On some of our "contemporary" organs tending to emulate a deserving and glorious past, this piece would have been ridiculous. The perfect blending of the five instruments was truly outstanding.

Miss Coci's sensitivity was in most pronounced evidence. Nothing was left to be desired. Precision in the entire performance was commendable. If this concerto were the high point of this composer's career, it is indeed a worthy one; if it is typical, we should hear much more.

The Badings prelude and fugue was another relief piece, coming between two longer works. Again we were perhaps overly conscious of a repetition of soft sound combinations. Badings does not seem to reflect too much of his illustrious late teacher Willem Pijper, does not seem to be of his stature, judging by this and the following piece. The prelude was interesting enough, but the fugue seemed artificial. The performance was thoughtful and studied—Miss Coci was impeccable.

The closing passacaglia for organ and timpani, again by Badings, was in excellent contrast to the opening work, in the same form. Texture of the writing was extended to a very broad point. Somehow the writing did not seem to solidify so well, but this was not a typical work in this form and the interruption by solo passages for the timpani did much to emphasize this point. Eugene Hanson, the timpanist, captivated the audience—his was an outstanding performance in a work taxing in content. Perhaps in another acoustical situation the definition of the timpani part might be aided.

Having heard Claire Coci in varying levels of performance, this was a high point. Her rhythm was notable in its flexibility and yet it was precise. Her sensitivity to the tonal demands was greatly in evidence and, while performing works not designed to provide a visible display of pyro-techniques, her technique was perfectly displayed. She certainly is to be commended for offering a program of this sort: one which provided the opportunity of hearing a very considered area of the literature for the organ. Conventions should provide an important amount of serious work for those who are vitally interested in the profession. For this reason also, Miss Coci should be the recipient of our gratitude.

HARRY GAY

TUESDAY, JUNE 28

Lecture - Demonstration

BRINGING BACH OUT OF THE DEEPFREEZE

Fort Street Presbyterian Church

John Challis, harpsichordist and harpsichord builder
Phillip Steinhaus, organist

Fantasy in G minor (Fantasy and Fugue)	Bach
Prelude in G (great Prelude and Fugue)	Bach
O Mensch, bewein' dein' Sünde gross	Bach
Passacaglia and Fugue	Bach

Undoubtedly the most thought-provoking, and for some, just provoking, session of the convention was the Challis-Steinhaus lecture-demonstration. Declaring that one should not speak in public if he is not a public speaker and that he was a very poor one, Challis turned his paper over to the Rev. Wendling H. Hastings, former pastor of the host church, who read it for him. Steinhaus demonstrated the various points of the lecture at the organ.

Much to everyone's surprise, Challis did not talk about harpsichords nor did he show any of his instruments. Instead, he gave the organists the treatment made famous by a former President in his campaign speeches: his plea was for organists to play 17th and 18th century music in the style of the period. He quoted C. P. E. Bach, Couperin, Quantz and Dolmetsch as authorities to go by.

In reviewing Steinhaus' playing, it should be noted that he was not playing "on his own," but to demonstrate what Challis was talking about after having been coached extensively by him for this session.

After demonstrating ornaments of the period, Steinhaus played the first work above. From the solo pedal note followed by the crashing first chord it was obvious that we were in for a highly individual and different interpretation of this well known piece. It was freely and welcomingly ornamented throughout, and lavishly so in the broadening sec-



Berry



Biggs



Bingham



Challis



Coci



Craighead



Curtiss



Donnell



Fox



Held



Heeremans



Herzel

tions. Registration was on three plateaus and tempo reflected Frescobaldi's dictum of "now slowly, now quickly" quoted by Challis. The holding of capital notes, however, seemed overdrawn even after the subsequent explanation of agogic rhythm.

The dwelling on capital notes from the barely perceptible to three times the note value without shortening the notes on the weak portions of the beat constitute the agogic rhythmic principles Challis recommended. Agogic accent depends on duration alone with no change in dynamics whether in the high or the low registers. Challis said that this principle applies to all 18th century music, including vocal music. Although this principle is entirely new to me, I have often thought when preparing soloists how unsatisfactory it is to tinker with the dynamics in Bach's vocal solos.

It was pointed out that in a four-beat measure, the music is so written that important things happen on the first and third beats. Steinhaus then played portions of the Prelude in G three times. He first played it straight—plowing through it as most organists do without regard for cadential or other harmonic or melodic tensions. It was a model of its kind in that it was clean and clear as crystal, as was nearly all of Steinhaus' playing. It was also sterile.

The next time the playing demonstrated the agogic way in an intentionally exaggerated manner. The third playing, this time complete, demonstrated what Challis believes to be the proper way. It also demonstrated what had been said about cadenzas. The cadenza was short and, it seemed to me, thoroughly appropriate, although I should have welcomed a little more daring and sparkle.

The chorale prelude was begun very slowly. Although the tempo picked up somewhat and became generally more satisfying, I should not have wanted to hear the piece if it had been one whit slower. The registration was generally too soft. I missed not having a cornet, of which the instrument is capable, for the melody, but was glad that the tremolo recommended by Challis was out of regulation and therefore not used.

I am not used to the recommended rapidity of the lead notes at the ends of trills and at times they sounded abrupt. That 18th century writers do not mention it does not deter my question: if ornaments can start slowly, why cannot they also end slowly in a piece of this sort where the purpose of the ornamentation is melodic sensitivity?

Challis indicated that Bach sometimes wrote out cadenzas but that Handel never did. An idiomatically satisfying cadenza by Challis for a piece by Handel was then played

which utilized the harmonies of the preceding measures.

The speaker said that the pedal harpsichord came into being because organists could not afford to hire someone to man the organ bellows each time they wanted to practice. The Passacaglia and Fugue was written for pedal harpsichord, he said. Following his statement that each variation must have its own tempo—from slow to fast—Steinhaus played the piece in the recommended style. It was very warm, rather in the style of the recording by Helmut Walcha, but more deliberate. Although I am not used to it, I did not mind the sometimes abundant space left between the variations. The ornamental flourish at the beginning of the last variation was startling and for me, a joy. A short cadenza before the diminished seventh chord in the fourth measure of the variation was appropriate enough perhaps, but I could have willingly done without it. The very long trill at the cadence was exciting. It followed Challis' dictum that every cadence gets a trill whether or not it is written.

After a pause the fugue began on a gentle registration and gradually built up, save for the episodes on the secondary manual, to full organ at the end. A great, though relatively short, flashy cadenza followed the fermata.

The approach advocated by Challis makes for playing that is individual and personal. The playing sounds like that of no one else I have heard. I suggest that perhaps it does not sound like Steinhaus, but represents Challis solely, whose ideas are obviously based on research, much insight and musical wisdom. Although I do not intend to play any of these pieces as I heard them here, I hope that my playing and that of others present will have been influenced by what was so stimulatingly explained and demonstrated.

CLARK ANGEL

RECITAL

WILBUR HELD

Central Methodist Church

(Recital drawn from AGO Examination Pieces for 1961)

- | | |
|--|-----------|
| (F) Fantasia | Sweelinck |
| (A) Chorale Prelude | Buxtehude |
| A Mighty Fortress | |
| (A) Andante (Trio Sonata No. 4) | Bach |
| (F) Dorian Toccata | Bach |
| (A) Prelude and Fugue on "O Traurigkeit" | Brahms |

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- (A) Wondrous Love: Variations on a Shape-note Hymn Barber
(F) Allegro vivace (Symphony I) Vierne
(F) Whimsical Variations Sowerby

It is not always easy to arrange an ideal program from the two groups of Guild test pieces. But by presenting the items in chronological order, Wilbur Held fashioned a program whose interest grew progressively from Sweelinck to Sowerby.

The long drawn out opening movement of the Sweelinck fantasy proves to be very limited in compass and dynamics. The following section achieves a wider range and more varied rhythm. A brief interlude in triplets ushers in a trumpet solo, against lively counterpoint; from this point the music displays freer tonal development in a registrational build-up to an *ff* coda. The work really needs an instrument like that in Amsterdam's Oude Kerk. Wilbur Held did all he could with what he had. (E. M. Skinner organ; 1960 pipework and new console by Möller.)

The Buxtehude chorale prelude with its lavishly embellished theme, though inferior to many others of this master, constitutes an ideal test piece for an Associateship candidate. The same applies to the andante movement from Bach's fourth trio sonata; his Dorian toccata is equally valuable as a Fellowship test.

The thin voicing of the upper diapasons marred some of Brahms' lovely figurations in his prelude and ingenious fugue. Samuel Barber's variations and Vierne's irrepressibly sparkling Allegro vivace both got sensitive treatment from the performer. Sowerby's Whimsical Variations, not intended for the liturgy, are nevertheless charming, and the recitalist made the most of them.

Any candidate who can equal Wilbur Held's clean-cut interpretation of the 1961 AGO test pieces will pass with flying colors.

SETH BINGHAM

Due to the number of registrants, both Finn Videro and E. Power Biggs played their recitals twice, in order to accommodate everyone. Because of the rainy day, the outdoor dinner was changed to various buildings adjacent to Grosse Pointe Memorial Church and Christ Church.

RECITAL

FINN VIDERO

Christ Church Episcopal, Grosse Pointe

Program of Danish Organ Music

Buxtehude

- Prelude and Fugue in G minor
Canzona in C Major
Ciacona in E minor
Te Deum Laudamus
a) Prelude and Fugue
b) Te Deum laudamus
c) Pleni sunt coeli
d) Te martyrum candidatus laudat exercitus
e) Tu devicto mortis aculeo

Neilsen

Commotio, Opus 58

The late afternoon excursion to Grosse Pointe permitted conventioners to attend either the Videro recital in the afternoon or the E. Power Biggs recital at the same time at Grosse Pointe Memorial Church. In the evening both recitals were repeated. The report below is of Videro's afternoon performance.

The artist provided us with a generous and attractive portion of Buxtehude, leaving out only the seasoning and the sauce. I wish that I could say it was the perfect blending of composer, performer and instrument I had expected it to be.

If caprice and sunny good-nature are present in any composer's music, they are in Buxtehude. When his music is presented absolutely straight with barely a trace of ritard even at the final cadences and no ornamentation other than that supplied in the Peters edition, it cannot be considered artistic interpretation no matter how authoritative the performer's on-going physical—not rhythmic—drive may seem to make it.

The Holtkamp organ in this church, which I know to be a first class instrument of unusual beauty, was used in a totally undistinguished manner. There seemed to be hardly more than three registrations that Videro deigned to use. He made generous and evidently appreciative use of the pedal reed Buxtehude was so fond of. But aside from that, his use of the organ and the boudoir acoustics of the building made worse by being jam-packed with audience contrived to make

the instrument much less exciting than it is.

Particularly in the Chaconne I missed the sense of construction and climax. Because these elements were lacking, there was no feeling of satisfaction or accomplishment at the end of it.

Although Videro had a bad moment or two in the prelude on the Te Deum, it was here the music got further off the ground than it had at any time previously. In the following movement, the continuing build-up in volume and intensity produced a welcome excitement. It was maintained through the end of the recital, I would say, even though the Nielsen piece did not get through to me.

Time had sped up to then, but it took approximately 17 long minutes for the "commotion" to go by. The Commotio is a sprawling free fantasy; I cannot recall ever hearing a piece more utterly formless. The one consistent, unifying force in it is its relentless, insistent motion. It started on an exceedingly long pedal point and went from one fairly big passage followed by a softer passage to another. A four-part fugue with an arrestingly angular subject appeared briefly for an exposition and then disappeared. It had given so much promise in its short life that I was glad the composer let it peek in once more before burial.

The performance of this exceedingly difficult work seemed quite excellent. It was the most lyrical playing of the afternoon.

CLARK ANGEL

CARILLON RECITAL

WENDELL WESTCOTT

Grosse Pointe Memorial Church

- | | |
|---|---------------|
| Suite for Carillon | Vogel |
| Adagio | Fiocco |
| Praeludium No. 7 | van den Gheyn |
| Sonata for Carillon | Van Hoof |
| Lied: "O Thaler weit, O Hohen" | Mendelssohn |
| Romance sans paroles | Wieniawski |
| Prelude and Air (Third Suite) | Badings |
| Variations and Finale on the Flemish Folksong | |
| "T Ros Beyaert" | Westcott |

For those who held the appropriate color ticket and were privileged to dine in the sumptuous War Memorial Building (formerly the home of the Algiers, a family who gave numerous of its members to this country's service, in various capacities), we had but to stroll onto the exquisite grounds of this erstwhile private estate to hear the carillon performance next door.

It was my privilege to hear Mr. Westcott two years ago when he played a similar recital at the convention in Houston, and my opinion of him has not changed at all: he is without question one of the most imaginative and brilliant carillonneurs I know. In fact, I would state he has very few peers.

As the program above shows, his music choices were catholic in content, furnished his listeners with great and charming variety. Because I am not qualified to remark upon the technical details of carillon playing I shall attempt no discussion of pieces individually. However, I do wish to state that in Wendell Westcott the carillon is an instrument with almost infinite variety of color, shading and nuance—an instrument the sound of which never palls and become just so much bonging and clanking. He makes music; what more should be said?

R.B.

RECITAL

E. POWER BIGGS

Grosse Pointe Memorial (Presbyterian) Church

- | | |
|---|-----------------------|
| Five Tunes from Colonial America | |
| Captain Sargeant's Quick March (Light Infantry Company's) | Anonymous |
| The London March | Anonymous |
| Duke of York's March | Anonymous |
| The Unknown | Anonymous |
| The President's March | Philip Wylie |
| A Lesson | William Selby |
| Fugue or Voluntary in D | Selby |
| Sonata in D, in one movement | John Christoph Moller |
| The Battle of Trenton | James Hewitt |
| (A Favorite Historical Military Sonata dedicated to General | |

(Washington)
 Six Movements from Instrumental Suites
 Rondo in G
 March in D
 Trip to Pawtucket
 Variations on "America"

David Moritz Michael
 William Brown
 Benjamin Yarnold
 Oliver Shaw
 Charles Ives

Item: Uncle Jimmy has a bag of gumdrops! And are they good! Even the ginger one at the bottom of the bag!

Here was a light dessert served approximately one-third of the way into the convention. Had it been given as the last recital on Friday, the artist would have been given a standing ovation and the cheers would have been heard in Windsor, Ontario (directly south across the Detroit river, in case you had not heard!).

This is not to say that it was not appreciated when it took place. Biggs was in top form. His artistry, his musicianship, his eloquent articulation in its many varieties, his extremely attractive rhythmic drive, all were here in abundance. One side of him I had not seen before was that which shows him also to be a first rate entertainer. The recital served to loosen up the mood of the convention in preparation for the midnight theatre party.

His performance was made up of generally light music and it was a delight from beginning to end. I noted in the Brown Rondo that the "cute" quality of the Colonial music, abundantly present from the very first piece, neither cloyed nor palled.

Until the Hewitt piece, the selections were played mostly on the Positiv and without pedal. The Captain's March was naive, charming, and humorous. The London March was wonderful, the toy quality of the Duke of York's March ingratiating, and The Unknown delightful and genuinely funny. The audience could withhold its mirth no longer in this latter piece. The President's March showed its composer to have been a little more sophisticated than the previous anonymous ones.

Selby's Lesson featured the most lyrical playing I have

heard from this artist, and the organ's very good Krummhorn. The second Selby piece was a fragmentary one that reminded me of English organ music of the same period.

The Battle of Trenton could have been written for the Keystone Cops had these worthies had a hand in the Revolution. It was a comparatively involved and complex piece in twenty movements depicting everything from Drum Beat to Arms through Crossing the Delaware, General Confusion, and finally, General Rejoicing. Although there was what to us sounded mock-tragic in the Grief of the Americans for the Loss of their Comrades killed in the Engagement, the general mood of the work was hilarious and the laughter and guffaws of the audience at times threatened to drown out the music.

The first movement of the Michael piece continued the comic mood of the preceding and the Andantino was a "pathetique" that made one wish Tschaikowsky had known it. The second chorale sounded familiar to me, but I could find no one, including the performer, who could tell me what it was.

Even the Canadians enjoyed Ives' Variations on America (or for them, "God Save the Queen"). Written in 1891 when the composer was 16 years old, it shows Ives' puckish humor as well as his highly original creative gifts. The then novel device of writing in two keys simultaneously foreshadows at some length the later works of Stravinsky, Milhaud and others.

It was always comical, from the bird calls in the first variation, the wild second, to the dropped stitches in the jazzy fourth which at times was exactly reminiscent of the theatre organ playing of 20 or more years ago. The fifth variation recapitulated the Introduction and contained some extremely difficult pedaling which Biggs brought off dazzlingly (The composer had written of this that it was "almost as much fun as playing baseball."). It was a grand finale to a grand evening. Would that more organ recitals were so much fun!

CLARK ANGEL



Christ Church Cranbrook, Bloomfield Hills, Michigan

Theatre Organ Recital and Jam Session — Fox Theatre

REGINALD FOORT

Signature Tune: "Keep Smiling!"

Orpheus Overture

?

The Clock Shop

Nightmare at the Fox

Anchors Aweigh

Foort

Offenbach

?

Foort

Foort

The praise for this midnight fun must be shared not only by those who played, but also by those who slaved untold hours and weeks and months to return this huge Wurlitzer theatre organ to a good semblance of its original glory. And don't think I'm kidding when I use the word glory. There is a glorious sound in this enormous theatre, and I would not be in the slightest surprised to learn that all this was unbeknownst to many of the young crowd who were among those present (except what they had heard in pallid imitation on records, of course).

To date I have not heard one recording which could in any way compare to being present in such a theatre and to hearing such an organ. I wonder if it can be done? But enough about the organ other than to state that those who labored so valiantly, under the general direction of Bill Peck, to prepare and repair the instrument for this evening's midnight frolic, are deserving of the highest compliments.

Those who know Reginald Foort from his days in England playing for the B.B.C. and on his tours throughout the British Isles and elsewhere, and those who have grown to know him since coming to this country, are aware that here is a chap who has a magnificently facile mind, disciplined by the kind of strict "longhair" musical training one gets in Britain, who purveys highly delightful and piquant versions of classical, semi-classical, semi-popular and popular melodies of today and yesterday. Sorry if my sentence-lengths are showing.

A thoroughly ingratiating person at the console, Mr. Foort put his listeners completely at ease immediately and proceeded to entertain. The third item above, designated only by

question marks, turned out to be a medley of various types and kinds of tunes which the audience enjoyed hugely, as they did all his pieces and arrangements.

The "stated programs" was added to, upon noisily insistent demand; and finally Mr. Foort was permitted to retire. Following him were some notables of the theatre organ style, at least one of whom was quite likely a surprise to those unaware of his great talents in this direction. Searle Wright, who knows his way around the most complex and difficult serious music for just about any medium, is quite as at home at the theatre organ console as he is elsewhere. Add to this his never-failing wit and there appears a practically unbeatable combo.

His playing of several standard tunes showed a highly facile mind (a one-man Kostelanetz as one person said) which had a great old time gushing forth the most lovely harmonic backgrounds and rhythmic pulses one would wish to hear. To put it bluntly, the guy is pretty terrific.

Then came another chap—one who also was heard at the New York Paramount Theatre four years ago at a similar theatre party: Ray Shelley, who hails from Kansas. This chap is without doubt one of the more fabulous at the jazz keyboards. What he does, with tunes we all know, is beyond description, for the imagination inherent keeps one on the edge of one's seat in anticipation and delight. Or should I speak merely for myself?

Due to duties within the convention program the following day, this reporter could not stay beyond Mr. Shelley's performance. I was told, however, that there were more players who were indeed most entertaining, that the affair finally broke up in the wee small hours.

It will be of interest to state that on each succeeding evening, through the last day of the convention, more late-hour jam sessions were held, to the edification of far more persons than some might expect would be interested in this obviously not completely forgotten facet of the organ world. Even your editor let his hair down and tried to bring back nostalgically his years in the silent movie daze (pardon me if I date myself).

R.B.

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Pfautsch

WEDNESDAY, JUNE 29

Praise to the convention planners who provided a completely free morning for those in attendance. Guided tours of numerous types were available—it was a fine time to shop—for quite a few it was a good time to catch up on sleep.

For several hundred AGO officials, however, it was the morning of the President's Breakfast. Quite personally, this no doubt is an item which has to be included in a biennial, and despite the fact things were kept moving, it did not escape being a rather dull affair. No doubt there are many who get ideas for future operation from the reports heard; but I cannot see why it is considered necessary to recognize from the chair every chapter dean present. Surely no snub or slight could be felt by deans or regents if they understood why they were not called upon individually to stand. I would suggest that this deletion be considered for future conventions.

The breakfast was followed by the AGO Officers Conference. Since this presumably is in the nature of a business meeting, why not reserve introductions and other like functions to this time slot?

R.B.



Porter



Price



Salvador

MULTIPLE PROGRAM

PREPARING TO BE A CHURCH MUSICIAN

Lecture: HUGH PORTER

CLARITY OF DICTION RELATED TO CONDUCTING TECHNIQUES

Lecture: LLOYD PFAUTSCH

The above lectures were held simultaneously, and, like other such ventures, not covered by TAO.



Sowerby



Slusser



Steinhaus

Panel-Forum: WHAT GOES ON HERE?

PANEL MEMBERS

FREDERICK DUNN, architect. Frederick Dunn and Associated Architects, St. Louis, Missouri

ROBERT NEWMAN, acoustician. Bolt, Beranek and Newman, Inc.; Faculty, Massachusetts Institute of Technology, Cambridge, Massachusetts

THE REV. ROBERT SNYDER. Detroit Chapter AGO Chaplain; Associate Pastor, Faith Lutheran Church, Detroit

JOSEPH S. WHITEFORD. Aeolian-Skinner Organ Co., Inc., Boston, Massachusetts

SEARLE WRIGHT. Director of Chapel Music and Organist, St. Paul's Chapel, Columbia University; Faculty, Union Theological Seminary, New York

MODERATOR

RAY BERRY. Editor, THE AMERICAN ORGANIST

As stated elsewhere in this issue, this panel-forum was tape-recorded in its entirety, will be published in this magazine serially as soon as the tapes can be transcribed and set into type.

At a not too distant date, published copies of this forum discussion will be made available for purchase through the Detroit Chapter AGO; eventually, tapes will also be available for purchase. When these availabilities are known, appropriate announcement will be made in TAO and in other journals.



Videro



Westcott



Wyton



Zuniga

CONCERT

THE DETROIT SYMPHONY ORCHESTRA

VALTER POOLE, Conductor

VIRGIL FOX, Soloist

Henry and Edsel Ford Auditorium

Overture to "The Marriage of Figaro" Mozart
Concerto in D minor, for organ and orchestra Bach
Symphony No. 4 ("Italian") Mendelssohn
Symphonie Concertante, for organ and orchestra Jongen

It was fortunate indeed to be able to hear an artist of the stature of Virgil Fox play the organ in this rather controversial auditorium. His performance and that of the summer orchestra of the Detroit Symphony provided an evening of rare entertainment.

The Symphony gave a vigorous rendition of the opening work, after which Mr. Fox joined the orchestra in an arrangement of a Bach concerto. The organ appeared in good contrast to the orchestra, and Mr. Fox was dazzling in his manipulation of the drawknobs. The second movement provided great opportunity for depth of thought, and the final movement, of great expanse, allowed much in the way of statement and response between organ and orchestra.

The performance was not in the alleged tradition of baroque praxis, since every opportunity was taken in each situation. There are those who would quarrel with this procedure, and with a just eye on historical perspective again, let us make one important, thoroughly overlooked, point.

There can be no such thing as authenticity in any product of any past point in culture. Face it: we have passed through what we term the Romantic Era. This very phase of culture has influenced all concepts of what went before it just as the occurrence of what we call the Baroque Period colored those contemporary performances of music in the Renaissance, or the more easily recognized alterations of baroqueism in the rococo phase.

To appreciate Tasso, for example, would demand that our perspective of literature were such as to have read what was written before and after. Having read Shelley, Keats, Schiller, Heine or Goethe, we see Tasso not alone, but as through the influence of these and all who came after. We can have no real personal purist concept; for our very education demands we know all we can in our field. Knowing this, we cannot see any part but through the long eye of the total past. Each of us in his own way has his view colored. If Mr. Fox chooses to make his coloration known to us, let us accept this and be grateful for one who will speak up in an individual manner. We are truly not called upon to judge but merely to witness.

There were moments of anxiety in the Bach as well as in the Jongen, also performed with the orchestra; but the consummate artistry of the performers cared for these moments in the best fashion. The Jongen was a thrilling thing. The composer's roots being in the period before the first World War, one hears a piece of reminiscence. The prominent use of whole-tone techniques and generally unsettled harmonic structure only emphasized to this writer the composer's understanding of the searching, unsettled character of man's status at that point in history.

The slow movement was very moving, reminding one of Chausson, Loeffler and Griffes. The roaring finale was thunderously received, and Mr. Fox was given a tremendous ovation from an audience which, in spite of any conceptual division, let its barriers down to the organist whose fearless endeavors have insured audiences to many organists of far less merit.

The orchestra's performance of the delightful, happy Mendelssohn symphony made fine summer listening fare. After the stated program orchestral players left the stage and Mr. Fox took over, to introduce members of his immediate family and to play some solo encores.

HARRY GAY

THURSDAY, JUNE 30

LECTURE

The American Music Scene and AGO—Past, Present and Future

SETH BINGHAM

AUGUST 1960

RECITAL

MARIO SALVADOR

Echo for Trumpet	Merulo
Doric Toccata and Fugue	Bach
Andantino	Franck
Invocation (Second Sonata)	Reger
Choral Improvisation on "Gelobet sei Gott in hochsten Thron"	Karg-Elert
Scherzo (Symphony Eight)	Widor
Second Fugue on B-A-C-H	Pepping
Christmas Rhapsody	Van Hulse
Prelude on "Were You There"	Sowerby
Toccata	Wood

(In order to accommodate all those who wished to hear this recital, two performances were given, at 10:00 and 11:00 o'clock in the morning.)

This was my first opportunity to hear Mario Salvador. His performances were given on a Wicks demonstration organ in the ballroom of the headquarters hotel. The model was most eye-appealing and showed what can be done within the limitation of space. Tonally, the organ was good, indicated the direction of progress in which this company is moving.

The recital, while rather nondescript in musical content, demonstrated well the resources of the organ. Altering the program to fit the time schedule he opened with the familiar Trumpet Tune of Purcell, played with a crispness and verve demanded by the work. The Dorian Toccata was played with the hiccup phrasing given in some editions. This was somewhat unsteady in the passages involving the descending pedal scales. Omitting the fugue, Mr. Salvador substituted the Fugue (Gigue) in G Major. This piece was executed forcefully with some minor irregularities which were well covered.

The Franck Andantino never seemed worthy of this master; the Reger did much to recall this composer's personal frustration. Karg-Elert was brilliantly performed, and the wispish Widor Scherzo was a delight. The canon treatment was good writing in sparkling vein which the artist brought off in good fashion. The Sowerby was obvious in text-painting and as a composition is a good example of exalted boredom.

The closing Toccata is a work I would like to hear again. And I should like to hear this performer in another situation. His was a difficult task in playing to an audience so

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Some of the many GRAY Publications performed at the 1960 A.G.O. Convention Detroit, Michigan.

ORGAN

Whimsical VariationsLeo Sowerby
Prelude and Fugue in CMarcel Dupré
Prelude on "Greensleeves"Searle Wright
Prelude on "Were You There"Leo Sowerby
Passacaglia and Fugue
in D minorGardner Read
Connecticut Suite
(Organ and Strings)Seth Bingham

CHORAL

Magnificat and Nunc Dimittis
in E minorLeo Sowerby
Canticle of PraiseJoseph Clokey

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close upon him and in confusion as well. Rather mechanical playing was punctuated by the "hot stove technique," and in that setting, holding notes until they sound in completeness would have helped.

HARRY GAY

CARILLON RECITAL

ROBERT DONNELL

Kirk-in-the-Hills (Presbyterian), Bloomfield Hills

Prelude for Carillon
Etude for Carillon
March from Franciscus
Prelude No. 6 for Carillon
Suite for Carillon
Fantasia for Carillon
Two Sinfonias
Lento for Carillon

Adriaens
Carlo-Menotti
Tinell
van den Gheyn
Lefevre
Nees
Handel
Price

Four carillon programs really added to an already heavy convention schedule. Mr. Donnell, official Dominion Carillonneur, Houses of Parliament, Peace Tower, Ottawa, Canada, performed in the admirable setting provided through the almost fabulous generosity of one man, whose fortune was largely responsible for the church itself, the organ, and the exquisitely beautiful grounds.

Here in this setting, Donnell's splendid technique was well demonstrated by the pieces listed above. The Sonata for 30 Bells by Percival Price was outstanding and the prelude by van den Gheyn was impressive. The quantity of water in the lakes around the church grounds did much to enhance the sound of the bells. This was quite a shattering experience for your reviewer to be called upon to review two such programs the same day, since the clashing overtones in such circumstances are very trying to one's ears.

HARRY GAY

RECITAL

WILMA JENSEN

Kirk-in-the-Hills, Bloomfield Hills, Michigan

Grand Jeu
Récit de Tièrce en Taille
Prelude and Fugue in G Major
Sinfonischer Choral "Jesu, geh' voran"
Carol-Prelude on "Greensleeves"
Dorian Prelude on "Dies Irae"
Prelude on "Iam sol recedit igneus"
Arabesque sur les Flûtes (Suite Française)
Dieu parmi nous (La Nativité du Seigneur)

Du Mage
Grigny
Bach
Karg-Elert
Wright
Simonds
Simonds
Langlais
Messiaen

The multi-million-dollar setting of this recital was to many edifying. The church, I am told, is an exact one-quarter scale copy of Melrose Abbey in England. Elaborately carved wood and stone, gorgeous gothic stained glass and lots of it in traditionally featured colors of red and blue, lovely mosaic, polished brass, sterling silver altar cross and candlesticks, all are beautiful in themselves, but what can be said of a faith in this day that is content to copy exactly the product of the several centuries gone Age of Faith?

I am satisfied with the building as a replica and a show-piece. I am glad that I do not have to go to church there.

The one hitch to throw the well-made schedule of the host AGO chapter awry was practically an Act of God. There was a power failure and in spite of what we had hoped to be Detroit Edison's best efforts, the recital was more than 45 minutes late in starting. This surely did nothing favorable for the recitalist, who was said to have had an extremely bad case of butterflies.

This probably accounted for the first section of the opening piece being taken too fast and played too inflexibly. Its recitative style was entirely missing. Breadth and grandeur, absent here, were fortunately present in the final section. I prefer to hear C sharp instead of C natural in the opening mordant of the second section, but this is personal. There were plenty of welcome added ornaments in the middle sections, but I missed their not appearing in the pedal. I should prefer even fumbled trills because of the intensity they would create, to none at all.

A few wrong notes crept into the de Grigny, but the piece sounded generally more settled than had the first one. There was no stage-setting declamation in the first four notes of the Bach prelude, which was taken very fast and was somewhat unsteady. It gave the impression the artist wanted

to be done with it as soon as possible, and I say this knowing full well how difficult it is to keep the speed down in this piece.

Most organists worry so much about ever getting it up to tempo when they are learning it that they err on the other side later on, as I am also prone to do. There developed a good sense of proportion in the closing section of the prelude, however.

It seemed to me (I will not swear to it) that Miss Jensen moved to the Positiv in the episode a measure later than do most people. Her return to the Great was excellent, though. One would have wished for no increase in speed; rather, a broadening, in the wonderful section before the stretto. Even so, the playing was good and it was the best up to this point in the recital.

The Karg-Elert revealed the romantic side of this recent Möller organ. After a soft, shimmering beginning, a noisy section followed and the piece continued to offer various moods and movements. It was technically demanding and the artist proved she was entirely up to it. She played very well.

The treacherous Wright trio was nicely executed, but the performer had to slacken the tempo a bit at the manual changes. The dramatic qualities of the Simonds pieces were well exploited and the dazzling finale of the first one was excitingly well done. The occasional use of the antiphonal organ proved there was one (the Krummhorn of the organ has adenoids—puckered ones).

The rippling Langlais Arabesque was delightful even though one wished for louder flutes with more character. The closing Messiaen was excellent with its tremendous flash of brilliance in the toccata at the end.

From the middle of the recital on, it was clear that Miss Jensen is a clean player and a very good organist in the traditional sense. Her playing did not reveal any genuine, as opposed to apparent, warmth or vitality, however. Although there was nothing wrong as far as her keeping the rhythm, more properly, the tempo, there were no weak beats, hence, no accent, and thus no rhythmic drive, the *sine qua non* of exciting music-making.

CLARK ANGEL

CARILLON RECITAL

SIDNEY GILES

Christ Church, Cranbrook

Compositions for Carillon
Prelude No. 1
Gondoliera
Sonata for 35 Bells
Arrangements for Carillon
Minuet
Rondo

Giles
Franssen
Price

Sacred Selections

When I Survey the Wondrous Cross
The Heavens are Telling (Creation)

Tune: Rockingham
Haydn

Following immediately on the heels of a wonderfully tasty outdoor dinner served on the spacious forelawn of this church, Mr. Giles played his recital preceding the organ performance by Mr. Maekelberghe, reviewed below. Mr. Giles' formal program was shorter than Mr. Donnell's, and the situation here was not quite so fortunate as at Kirk-in-the-Hills. There was certainly ample space outside to hear, but there were interferences in the sound. Mr. Giles was most impressive in his renditions, and we would call especial attention to the Preludium in B voor Beiaard by Denyn and the Sonata 6 by Niccolai, neither which was on the mimeographed program.

To this formal program was appended, appropriately enough, a series of compositions on familiar hymntunes. This prefaced the aforementioned prelude-recital to the Guild Service in Christ Church excellently.

HARRY GAY

PRELUDE RECITAL

AUGUST MAEKELBERGHE

Christ Church, Cranbrook, Bloomfield Hills

Concerto in G Major
Cantabile
Fantasy and Fugue in A minor

Vivaldi-Bach
Franck
Bach

This was my first hearing of this grand man from Detroit.

THE AMERICAN ORGANIST

His was a tremendous task to play in such confusion as reigned in trying to get so large a number of people into such a proportionately small area in this church. It is highly possible that this accounted for some of the obvious difficulties encountered. The organ is an E. M. Skinner, rebuilt by McManis.

The first movement of the concerto presented a number of split keys, but demonstrated good registration; the second movement was characterized by much color and the final movement was vigorously projected.

The Franck was played with good innuendo within the phrases, but the phrase ends were invariably cut short. Here I heard a number of notes which do not appear in my edition. The seldom-played Bach work was characterized by a somewhat exaggerated treatment of the fantasy. The statement of the fugue subject was in detached fashion instead of that which is generally supposed in the string-bowing technique. The edition used for this piece was not familiar to me. The concluding fantasy section was somewhat different, also, from that this reviewer has seen and played.

There were some inconsistencies in the re-appearance of the fugue subject when it occurred completely legato, and the steam-roller entrance of the pedal subject was quite startling. I would like to hear Mr. Maekelberghe under less taxing circumstances. His performance demonstrated again one thing all of us should remember: music is rhythm, not the ability to keep a strict tempo.

HARRY GAY

GUILD FESTIVAL SERVICE

Christ Church Cranbrook

Processional Hymn Hyfrydol
Introit Anthem
The Trumpeters and Singers were as One Matthews
Opening Sentences Lee
Psalm Three
First Lesson

Magnificat Sowbery (1959)
Second Lesson

Read by Chapter Chaplain
The Rev. Robert Snyder Sowerby

Nunc Dimittis
The Apostles' Creed Sowerby
The Suffrages
Anthem

"Let My Prayer Come Up" Purcell
Closing Prayers and Grace
Sermon

The Right Reverend Richard S. Emerich
Bishop of Michigan Clokey
Recessional Hymn King's Weston

It has been my privilege to attend a number of Guild Festival Services, within and outside biennial conventions. In my memory I do not recall any which has impressed me more, with both the sincerity of the performance of the music and the music itself. The choices were quite ideal for such an occasion.

I would stress that attention could well be paid by future convention program planners to the possibilities of mass singing, hymns or what have you. There is no other thrill quite like that of several thousands of people gathered together, led in song by an organ, in this particular act of adoration. It should be fostered.

The choirs of Christ Church, Cranbrook, First Presbyterian and St. James Episcopal Churches, Birmingham, were under the direction of Robert Slusser, with Kent McDonald, program chairman of the convention, at the organ. Officiant at the service was The Rev. David B. Van Dusen, Associate Rector, St. James Church, Birmingham.

Thomas Matthews' anthem was new to me, should be looked into by any choirmaster needing a top flight contemporary work which is not dissonant. This is really good music. T. Charles Lee's setting of Psalm Three is a beautiful thing, was sung exquisitely by the choirs.

Leo Sowerby's 1959 canticles were heard by me for the first time (the composer remarked to me afterwards it was also his first hearing of them!). They are dynamic, virile, and wholly worshipful. To me this is about the complete story for acceptable church music.

The choirs sang Clokey's canticle with great good form, excellent rapport with organ and tympani, evidenced the careful training without which no performance comes off. This is a work which should be given more frequent perform-

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ances.

As stated above, I consider this service, as an entity, one of the most soul-satisfying I have attended, anywhere. I would conclude by wishing were possible to secure a copy of Bishop Emrich's sermon—it was masterful, it was to the point, it had information all church musicians could well take as their guide. As a final word, I must commend Kent McDonald for some of the finest service playing—in the best sense of this term—I have heard in a long, long while. R.B.

FRIDAY, JULY 1

SOLEMN HIGH MASS

St. Raymond's Church, Detroit

Greeting: The Rev. William A. Hogan, Pastor, St. Raymond's

Solemn High Mass

in Honor of the Most Precious Blood

Processional: O God of Loveliness (Crusader's Hymn)

Introit: Redemisti nos Domine

Kyrie: Mass in honor of St. Andrew

Gloria: Messe Solennelle en l'honneur des Saintes Reliques

Gradual: Hic est qui venit

Alleluia:

Alleluia Versicle:

Credo:

Offertory Proper: Calix Benedictionis

Offertory Motet: O Jesu Christe

Sanctus: Messe de Minuit

Benedictus: Messe de Minuit

Agnus Dei: Missa Choralis

Communion Proper: Christus Semel

Communion Motet: Salve Regina

Ite Missa est:

Recessional: Acclamations to Christ the King

As the program stated, the choice of music was an attempt to show the various forms of church music used in a Catholic liturgical service, drawing from many schools, nations, and liturgies.

For this reviewer, the above plan was successful in presenting varying schools of sacred composition from early Gregorian to the 20th century. Purely as music, there was little which was comparable to the dynamic virility more often found in both Protestant and Jewish contemporary church music. This is not to say the music at this mass was not good—it was well written, but, in large part, clung to a certain romantic sweetness harmonically which takes away from strength.

St. Raymond's Liturgical Choir sang, as did the Schola Cantorum, with deep respect, if seldom an awareness of pitch. All too many times the boys' voices simply did not rise above a "singing under the notes." Nonetheless, credit is due to many who participated in this service: John Callaghan, who played the service; to the choirmasters of the thirteen parishes from which the choir for this mass was assembled; lastly and most importantly, to John Andrews, who conducted the choirs.

Mr. Andrews has struggled valiantly for years to create a real awareness in Roman Catholic churches of the greater Detroit area, through the Detroit Catholic Guild of Organists, through special services, and in many other ways. Julian Zúniga played a recital following this mass.

In order to be on hand for the event reported below, we were not able to attend the luncheon in St. Raymond's parish house, to which we were invited. R.B.

RECITAL

DAVID MULBURY

Fort Street Presbyterian Church

Allegro (Sixth Symphony)

Chorale Prelude

Nun bitten wir den Heiligen Geist

Fugue à la Gigue

Prelude and Fugue in D Major

Fugue

Serene Alleluia from a Soul longing for Heaven

(L'Ascension)

Widor

Buxtehude

Buxtehude

Bach

Honegger

Messiaen

Prelude in B Major

Arioso, Fast and Sinister (Symphony)

Dupré

Sowerby

David Mulbury, 1960 first place winner of the AGO Organ Playing Competition, for the most part proved this point. Although he is young, he quite obviously has all the essential equipment in technique to go far indeed.

As yet his playing does not plumb depths, nor does it thrill. His is clean work, intelligently thought out and excellently delineated, yet there is something missing. Some might call it inner fire or some such bromide. Call it what you will, but I imagine as time goes on and Mr. Mulbury ripens, he will grow into an intimate relationship with the music he re-creates. I most certainly hope I am around when this time comes. R.B.

CONCERT FOR ORGAN AND BRASSES

MARILYN MASON

assisted by

George Cavender, conductor

Brass Ensemble

University of Michigan

Central Methodist Church

Fanfare for Organ and Brass (1960)

World Premiere

Commissioned by Miss Mason and dedicated to her

Sonata pian'e forte

Fantasy and Fugue in G minor

Concerto for Organ, Brass, Snare Drum and Tympani

First Performance in Detroit

Introduction, Passacaglia and Fugue (1959)

World Premiere

Written for and dedicated to Miss Mason

Symphony No. 3 for Organ, Brass and Tympani

First Performance in Detroit

Cook

Gabrieli

Bach

Bingham

Wright

Kabelac

This last performance of the 1960 AGO convention was one and a half hours long; moreover, it was played on a buried organ without a note of sparkle in it. It represents E. M. Skinner at his near-worst, coupled with an unbelievably stupid placement, architecturally required. The program contained so much contemporary music I began to wish, in spite of my usual joy in this idiom, that someone had run up a flag with the motto "Soli pro musica antiqua gloria."

Miss Mason made everything sound easy. She displayed the sure control we have come to expect of her, and, as is her usual wont, played the music for its own sake, selflessly. The ensemble of artist and brass group was at all times excellent.

Although the brasses were not flawless, the applause for Mr. Cook at the end of his work indicated the audience's approval of his labors. The piece was generally on the subdued side with the louder portions quite stately. It appeared to be a fanfare for a fairly solemn occasion.

Gabrieli came echoing down the centuries in a most refreshing way. Never fortissimo, the predominantly 8-foot registration of the organ contrasted clearly with the live sound of the brasses.

Bach opened with a mordent that was too fast. The work itself was evidently not seen as the dramatic piece of grandeur it is. Elastic tempo seemed right here. The light 16-foot in the registration is something this organ cannot stand to have. The organ would have sounded better to me had it been louder. The prelude was too straight-laced, too tame; the fugue was fine, but in no case exciting, and I wished the swell boxes in an organ so buried had been left open throughout.

The Bingham Concerto began quietly. A lovely trumpet solo was introduced, the music developed into an allegro, and then back again to the quiet beginning. The movement was made up of such contrasts until an intense section ended it. Second movement was a thoughtful, lyrical one with the organ accompanying brass solos and ensembles. The attractive rhythm of the third movement made it by far the most interesting of the three. One wished that more of the loudness and excitement at the end of the work had been present in the piece as a whole. The composer was present to receive the audience's plaudits.

The Searle Wright piece started with a strong and fortissimo section followed by a wispy portion which led to the

THE AMERICAN ORGANIST

passacaglia. The latter developed increasingly in intensity and force, gave promise for something more than the rather nondescript fugue which followed. There was little dissonance in the work, was very easy to listen to. The composer acknowledged the liberal applause of the audience.

Last work on this program seemed by far the best of the new works. There appeared to be a reason for the existence of each note and I did not have the suspicion of padding which came to me in the others. It had the most fire and drive, was also the most dissonant. Highlights of this work for me were the quiet, always interesting second movement, and the explosive finale of the third.

Except for the banquet in the evening the convention was over. Some conventioners had already packed and left for home or other destinations the day before, others by noon of the last day. Most of them agreed this had been a wonderful convention and in this opinion I heartily concur. I enjoyed it, but I don't think I'll be going to any organ recitals for a few days.

CLARK ANGEL

CONVENTION BANQUET

MENU

Fresh Fruit Cup
Round Roast of Beef

au Gratin Potatoes Julienne Green Beans

Tossed Salad
Chef's Dressing

Rolls Butter

Ice Cream Cake

Coffee

PROGRAM

Invocation The Reverend Robert Snyder
Chaplain, Detroit Chapter

Ceremony of the Birthday Cake Grace Halverson
Theodore Herzel
James Hunt

Toastmaster Alec Wyton

"Beauty—A Commodity" Dr. Earl V. Moore

Retiring Dean, School of Music

University of Michigan

Introduction of Guests Sydney Youngsma

"Music DEpreciation"

Development Secretary, Calvin College

Closing of the National Convention

Harold Heeremans

It may perhaps be a bit foolish to "report" a banquet, but nonetheless, I think some of the goings-on were reportable. First off, praise indeed in great quantity to the chefs and to the staff of the hotel for excellent food served with calmness and alacrity. For me personally, I venture to guess the Detroit member of the Statler-Hilton family stands head and shoulders above most others on the quality of its food. And at our table, we most certainly did enjoy the banter with those who served us—it was such fun!

It would appear that Alec Wyton's talents as a toastmaster are as considerable as his even better known talents in purely musical directions. His usual charming personality and wit were hugely enjoyed by everyone—he is such an ingratiating chap. He most certainly did himself proud in his adroit and clever handling of his chores.

The great cake in the center of the room was full of many (were there 50 actually?) candles, and when they had been lit, the room lights were lowered while "happy birthday dear chapter" (!) was sung; then followed the cake-cutting ceremony, accomplished by three Detroit Chapter deans and past deans.

Dr. Moore's talk (I prefer not to term it a speech) was warm, witty, made a most happy impression on us all. He received a thunderous standing ovation from the diners, in recognition of his just-the-day-before retirement from his many years at the university. Following the introduction of AGO officials and other guests, the entertainment of the evening ensued.

If it is true that Mr. Youngman is a bona fide staff member of Calvin College (location unknown), I would suspect this must be quite an interesting institution. This is no reflection on Mr. Youngman and/or his abilities; rather, it could show what types of persons may now be found in colleges these days.

The chap is an ideal comic for he is obviously a little daft. His deadpan delivery of material, some of it so brutally corny the audience groaned, was amusing. Even though he would have been well advised to have chopped his performance almost in half (the longer he held forth the less funny the material), he certainly gave the "customers" a terrific run for their pleasure.

President Heeremans closed the convention officially upon a proud, solemn note. But then, there should have been pride, on the part of so many, for all the riches which the preceding days had offered.

Editorially Yours

A Convention in Retrospect

First, another paean of praise to the hosts of the 1960 national AGO convention. At age 50, the Detroit Chapter would have to be the lively prime of life it is, to have planned, engineered, finagled, and blood-sweated so smoothly running a complex piece of machinery as was this (or any other) convention handling close to 1400 registrants.

Mishaps were so fleeting and unimportant they were almost immediately forgotten. The chapter, its officers and members, and especially the convention officials, deserve unstinted congratulations. Because it would not be quite fair to single out any few for individual mention, we shall hope they themselves are quite aware that we know to whom we would give special praise. After all, we did live for two years in Detroit, and it was great fun to back for such a happy visit.

Though the agenda got a bid frantic now and then, on the whole registrants were provided several of those essential respite moments which are so necessary for "recuping" purposes. Detroit as a city offers much of interest to the visitor, within and outside the greater metropolitan area, and

reports indicate many conventioners took full advantage of all this.

It may be accepted there is no more avid group of indefatigables than organists—they were given more than ample opportunity to test their indestructibility, took it in stride handsomely. If there were aching feet, tired muscles, they were not howled about (but then, there are always certain compensations).

Recitals and concerts and certain other events have been commented on in preceding pages by TAO staff and guest reporters, whom the editor wishes at this time to thank for their diligent honesty, their considered opinions, and their desire to portray in words what they had heard and seen. It is not policy of this magazine to attempt the reporting of lectures or forums. However, TAO pages are always open for the publication of any convention lectures received in the editorial offices. As elsewhere stated, the panel-forum "What Goes On Here?", for which your editor was privileged to be moderator, will be published in serial form in succeeding months, starting as soon as the tape recordings have been transcribed.

There was great variety in the program personalities at this convention. There was equal variety in musical program content, ranging from the thrilling and superb to the dull and mundane. This is not censure, merely a fact of convention life.

Much music literature was heard which was well known, tried and true. Much new music was heard. For the most part solo performers were "convention veterans." While we have no quarrel, necessarily, with this, we shall continue to maintain that the AGO biennial is a logical and rightful place to introduce and to foster the up-coming talents in our realm. This, we believe, is a duty and obligation which must be included in the thinking and planning of convention program committees. We could have wished the attempts by the Detroit program committee in this direction had not been voted down by short-sighted, narrow-minded reactionaries.

There is and will continue to be an important place for the tried-and-true, in personalities and in music, but it must not be allowed to become enveloping or stifling.

A few overheard remarks and reactions are now in order. One person suggested that more singing should be included in AGO conventions. Any who heard the assembled throng at the Guild Service—and at the Mass in St. Raymond's—will agree, we believe, that the sound of many hundreds of voices raised in song is a superb and devoutly thrilling thing. We do not imply "convention hymn sings," but we do suspect that sessions for singing, in a church with a fine organ for leading, could be a terrific opportunity for numerous endeavors. One could introduce new hymntunes, perhaps some types of choral materials.

The "convention recital" is an entity unto itself, or used to be at any rate. In Detroit we were exposed to programs of many kinds, which, while ranging an entire gamut, excellent in one way or another, were nonetheless open to some question as design types. Some will argue, perhaps rightly, that the convention recital or concert is the logical time for the introduction of new music. Others feel only the bromides are acceptable. Surely, somewhere in between these extremes, program designs can be found which will be stimulating, informative and entertaining.

We do not believe it utterly imperative, however, that the unusual, as such, should be the sole criterion, the only basis upon which a performance is based. Here is another point on which performers and program planners will no doubt find ample chance for discussion. But this is quite definitely a point which must be scrutinized and evaluated under a microscope, not only as a group of individual entities, but, more importantly, as parts of a whole which is the large picture of convention design.

Aloha Hawaii

Back in early June, on a cool, clear evening, the TAO editor and his wife enjoyed one of the most pleasant experiences imaginable. Having known by correspondence for quite some time one Charles N. Barbe, of the faculty of Maunaloa College, the oldest institution of higher learning in our 50th state, Hawaii, we were delighted to learn that he and Mrs. Barbe were bringing some 25 young students to the "mainland" for a concert tour.

Although our schedule precluded attendance at any of the several performances in this immediate area, we were most happy when Mr. Barbe paid us a visit at the TAO offices. In fact, upon a bit of exploration, we discovered that his troupe had a free evening, would be delighted to come to Staten Island for an interesting and unusual dinner of Spanish food at a favorite haunt of ours—Carmen's, on the south shore of this island.

After some delay in arrival, we were seated at a U-shaped table and served by our hostess, Carmen, and her cohorts. Just for the record, there was piping hot garlic bread and two salads to start off with, to be followed by *Paella*, a truly Spanish dish, which in our untutored manner might loosely be described as a Spanish-type bouillabaisse. All we know is the lobster, clams, shrimp, chicken, red pimiento, and saffron rice (hope we have not left out anything), is a particular and special kind of ambrosia.

This, we believe, may be vouched for, not only because we

We are 100% for new music and for expanding horizons, but there are times we would rather receive this in slightly smaller dosages.

Another item needing evaluation: the pre-convention day. This may be thought of by some as a kind of dividend, but when so fine a group of offerings as was noted preceding the Detroit convention (by report—we had not yet arrived on the scene) it might be difficult to quarrel. This factor has grown to such proportion it almost amounts to a sixth convention day, must be so considered.

The point, is, this can be a mighty fast curve thrown at registrants unable to arrive a day early, are therefore gypped on. Many AGO conventioners are not able to get away from their own duties, for a Sunday elsewhere. And one always-present item must be recalled: an extra day is an extra cost, and there are few organists and choirmasters who may be considered within the category of coupon-clipping bondholders. It has been suggested that convention planners start listing this pre-convention item as a sixth day. If this is the desire of the AGO rank and file constituency, let's be fair and list the affair as a six-day convention. Personally, we can think of no greater mistake.

With close to 1400 registrants, very few cities have churches large enough to accommodate so large a body comfortably, seating- or temperature-wise. If this total is to be considered a future trend, program planning will have to be completely revised and re-evaluated. The Tuesday segment of the Detroit convention got around over-crowding with recitals played twice.

It is quite possible, and logical, that a whole convention could be accomplished in duplicate, in order that all in attendance could hear and see without being forced to live the life of a sardine, canned. In most cities where AGO conventions might meet there is at least one place where the Guild Service could be held, singly; and so long as the banquet remains the closing event, most hotel ballrooms will handle this adequately.

However, the burden of requiring recitalists, lecturers, and others to present their particular offerings twice, might be something for serious and extended discussion and consideration. This could be rugged, but is not insurmountable.

Space does not permit us to continue these remarks. However, we imagine the TAO constituency may well have (as usual) some interesting and worthwhile comments to make on the subject of conventions. We invite you to send in your thoughts, that they may be published in the appropriate columns. Such opinions would be of the greatest value to future convention program planners—you would be doing them a great service.

happen to be inordinately fond of paella, but by the way these charming, unaffected and completely happy young people tore into it! No greater compliment could have been paid Carmen, we think. But to the point of our tale.

Before, during and, most especially after this repast, we were entertained by the utterly delicious, soft-as-an-Hawaiian-breeze singing of Hawaiian songs and chants—all of which had been arranged for mixed voices by Mr. Barbe, and sung by voices many of whom had been trained by Mrs. Barbe. The result was an homogeneous sound seldom achievable with foreign and mixed vocalistic backgrounds.

If there are among TAO readers any who have never heard Hawaiians sing Hawaiian music in authentic manner and tradition, may we express our extreme regret for you, and hope that this omission may be speedily righted. There are not words to express one's deep and warm feeling when fronted by such simple, kind music, sung with tenderness, love and quiet happiness.

After dinner, we (as well as all other guests in Carmen's restaurant) were treated to many more songs and chants, and some native dancing that was a great joy to behold. The grace, beauty and lithe suppleness of hands and bodies gave immediate lie to the oft-abused thinking of what is Hawaiian dancing. No doubt this would have been heightened with native costumes but for us this was unnecessary. One look at the faces of the dancers spoke volumes telling of the essence of this particular expression.

We at TAO are so deeply in debt to Mr. and Mrs. Barbe, and to each and every one of the young men and women of the *Na Hui O Na Mea Nui* of Maunaloa College, Paia-Maui, Hawaii.

The Editor

Stoplists

AUSTIN ORGANS, INC.

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Upper Montclair, New Jersey

Dedication recital: November 22, 1959

Recitalist: Russell Hayton

Voices—33. Ranks—43. Stops—51. Extensions—2. Borrows—6. Pipes—2497.

GREAT

All ranks 61 pipes unless otherwise noted.

Violone, 16 ft.

Principal, 8 ft.

Spitzflöte, 8 ft.

Octave, 4 ft.

Quintaten, 4 ft.

Super Octave, 2 ft.

Fourniture, 4r, 244

(Chimes, PF)

SWELL

All ranks 68 pipes unless otherwise noted.

Lieblich Gedeckt, 16 ft.

Hohlflöte, 8 ft.

Viola da Gamba, 8 ft.

Voix Celeste, 8 ft., 56

Principal, 4 ft.

Rohrflöte, 4 ft.

Nazard, 2 2/3 ft., 61

Blockflöte, 2 ft., 61

Plein Jeu, 3r, 183

Contra Fagotto, 16 ft., 80

Trompette, 8 ft.

(Fagotto, 8 ft.)

Clarion, 4 ft.

(Vox Humana, 8 ft., PF)

Tremulant

CHOIR POSITIV

All ranks 68 pipes unless otherwise noted.

Gedeckt, 8 ft.

Gemshorn, 8 ft.

Flauto Dolce, 8 ft.

Flute Celeste, 8 ft., 56

Nachthorn, 4 ft.

Oktav, 2 ft., 61

Larigot, 1 1/3 ft., 61

Sesquialtera, 2r, 122

Cymbal, 2r, 122

Krummhorn, 8 ft.

(Bombarde, 8 ft., 12, Ped.)

(Harp, PF)

Tremulant

PEDAL

Bourdon, 32 ft., 12

Contra Bass, 16 ft., 32

(Violone, 16 ft., Gt.)

(Gemshorn, 16 ft., 12, Ch.)

(Lieblich Gedeckt, 16 ft., Sw.)

Principal, 8 ft., 44

(Violone, 8 ft., Gt.)

(Gedeckt, 8 ft., Sw.)

(Choral Bass, 4 ft.)

(Gedeckt, 4 ft., Sw.)

Mixture, 34, 96

Bombarde, 16 ft., 44

(Fagotto, 16 ft., Sw.)

(Trompette, 8 ft.)

(Krummhorn, 8 ft., Ch.)

Couplers 23:

Gt.: G-8. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C-8.

Ch.: S-16-8-4. C-16-8-4.

Pd.: G-8-4. S-8-4. C-8-4.

Combons 44: G-8. S-8. C-8. P-6. Generals-14.

Crescendi 3: S. C. Register.

Cancels 5: G. S. C. P. General.

Reversibles 6: GP. SP. CP. SC. 32 ft. Bourdon. Sfx.

The following has been taken from the dedicatory recital program notes.

The new Austin organ replaces a much smaller two-manual instrument

built by the Steere Company of Westfield, Mass. about 1913. The two primary divisions of the new organ, Great and Pedal, are grouped in front of the instrument and above the choir screen with their smaller pipes arranged in an interesting decorative and functional fashion. Larger zinc pipes from a background for the smaller, bright metal pipes of the higher pitched notes.

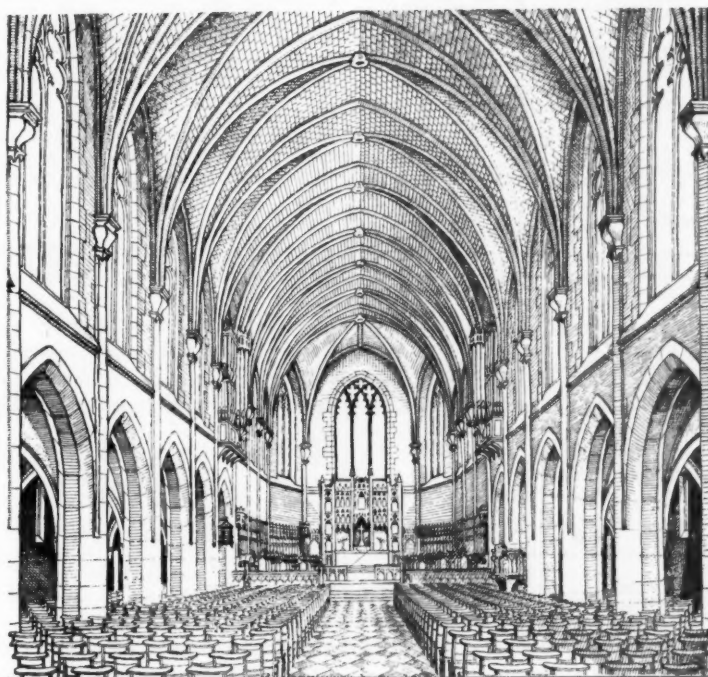
The Swell and Choir-Positiv, used primarily in accompaniment during service playing, are located side by side at the rear of the organ space behind steel louvers permitting control of the sound by the organist. Several lower notes of the 32 ft. Bourdon pipes are located above the ceiling of the transept with their sound reaching the listener through grilles.

When required for recital or other

use, the all-electric console can be easily moved to any point in the chancel area. The organ was installed under the direction of Roy Defano with tonal finishing by Frank Kutchera and Burton Yeager working under Richard Piper, tonal director for Austin Organs, Inc.

RUSSELL HAYTON

Concerto 2 in B flat	Handel
Elevation (Mass for Parishes)	Couperin
Dialogue	Clérambault
Toccata and Fugue in D minor	Bach
Variations on a Noël	Daquin
Noël	Mulet
On Christmas Night	Millford
Weinachten, 1914	Reger
Choral in A Minor	Franck



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In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

AUGUST MAEKELBERGHE, St. John's Episcopal Church, Detroit, Mich., March 25.
Concerto in G Major Vivaldi
Symphony Weitz

This recital was the fourth in a series of six Lenten recitals August Markelberghe plays annually, which provide a most welcome insight into an unusually fine organ literature. This program is indicative of the high scholarship Mr. Maekelberghe brings to all his programs, and particularly to this individual series.

Vivaldi was a delight to hear. Although the organ in St. John's is essentially a very romantic instrument, the artist made the piece sparkle with the right amount of baroque flavor. The rhythmic drive and control were charming.

The Weitz symphony is a work of magnificent proportions, and the artist has made the piece his own. Dramatic dimensions were brought out in bold relief, the lyrical portion sang with elegance, and the final movement was a model of bravura playing.

Mr. Maekelberghe is without question a fine organist and his gift to the city of Detroit each year of these recital series is always a musical treat.

KENT McDONALD

ANNUAL SPRING FESTIVAL CONCERT, St. Paul's Chapel, Columbia University, New York, May 8.

Choir of St. Paul's Chapel; Members of the Orchestras of Manhattanville School of Music and Juilliard School of Music; Searle Wright, conductor.

Gloria in Excelsis (Chorus, soprano solo, orchestra) Stanford
Egdon Heath (orchestra) Holst

Six Canons for Equal Voices Holst
1. If you love songs (three voices)
6. Truth of all truth (two choirs, six voices)

Scherzo for Orchestra Holst

The Hymn of Jesus (First American Performance) Holst
(two choruses, semi-chorus, orchestra)

Musick's Empire (chorus, small orchestra) Fricker

The Souls of the Righteous (First American Performance) Vaughan Williams

(motet for soli and unaccompanied chorus)

In Honour of the City of London (chorus, orchestra) Walton

Where does the Uttered Music Go? (unaccompanied chorus) Walton

Suite from Henry V (orchestra, chorus) Walton

(First American Performance)

Each year since Searle Wright inaugurated these festival concerts has been marked by a wider selection of choral and instrumental works native and foreign, many of them rarely heard, or, as in this instance, receiving their first American performance.

If space permitted, many enthusiastic things should be said about the present program and its performance: this review's comment must necessarily be brief.

Of the five British composers listed, two, Holst and Walton, were most fully represented. Of the latter the most ex-

tensive, "In Honour of the City of London," highlights a Chaucerian poem by William Dunbar (1465-1520). It is in Walton's free-swinging extrovert manner, depicting the golden, glistening, rowdy, post-medieval city with its proud knights and lusty ladies. But, like its predecessor "Belshazzar's Feast," it needs a chorus of 500 or more to match the tremendous brassy fortissimi of the orchestra.

Walton's suite from Henry V comprises four short movements for orchestra, closing with the Agincourt Song with chorus. The scene this time is the London of the early 17th century. The music is delightfully crisp and spicy. Mr. Wright considers the score for the Shakespeare film, from which this suite is drawn, to be one of the most distinguished and effective pieces of film music that has come out of England. Orchestra and chorus did themselves proud in both Walton pieces under the conductor's stimulating leadership.

Between these two works the chorus acquitted itself very well in the same composer's difficult unaccompanied motet. Here at times the listener might feel justified in asking the same ques-

tion! Nonetheless Walton remains a musician of formidable stature, whose versatile gifts place him in the top rank of England's composers today.

It was indeed a privilege to hear several important works by Holst which are practically unknown in this country. Egdon Heath is a fairly short orchestra piece which Holst himself regarded very highly. This is intimate and deeply moving music. The novel color of the high contrabasses at the beginning, the string and woodwind communings which emerge; then a new chorale-like theme for horns and other soft brass developed throughout the orchestra; plaintive oboe and flute motifs, hushed violins against a pedal-point lead to a quiet and serene close.

The unaccompanied canons followed: the first, short and lively, in three parts; the second, for two three-voice choirs. Canon imitation is tri-tonal, and wonderfully wrought if a bit hard to take.

Scherzo, the composer's last work, is cast in a wild, exuberant, ironic or mock-heroic vein, with an insidious, flowing middle section; then rumbling strings under piercing woodwinds, an ominous low brass crescendo, a "false alarm" and a sudden "surprise" final smash.

But for this writer, the concert reached its artistic and spiritual peak with the superb performance of the Hymn of Jesus. As Mr. Wright correctly notes, the work contains some of the grandest sound in all choral literature. The remaining works call for no special comment.

Searle Wright, the distinguished American musician responsible for this splendid music-making, has put us all in his debt by acquainting us with some of the finest works by modern British composers.

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ALEXANDER SCHREINER—The Great Organ at the Mormon Tabernacle—Columbia 12" LP, ML-5425, \$4.98; also available in stereo.

Maestoso in C sharp minor Vienne
Water Nymphs Vienne
Carillon de Westminster Vienne
Fantasia in A Frack
Dawn Jenkins
O my Father (Mormon hymn) McGraham
Lyric Interlude Schreiner
Woodland Flute Call Dillon

Dr. Schreiner's first solo recording for Columbia is a real booster for the organ. It's easy to see why this recitalist is one of the longtime greats among American organists—he's not afraid to please everyone even if it requires some simple, tuneful music to do it. Such delightful pieces as Water Nymphs and Woodland Flute Call coupled with the tone painting of Dawn and Lyric Interlude are bound to sell organ music where its needs selling the most. And of course all Mormons will treasure Dr. Schreiner's effective elaboration of the hymn.

But let's not forget that even the high-and-mighty organist is included, with the Frack plus the Vienne Carillon and Maestoso.

It goes without saying that the Tabernacle organ is one of America's finest.

THE AMERICAN ORGANIST

Columbia has given Dr. Schreiner the kind of recording which brings out everything that music, artist and organ have to say—and, believe me, the results are worth a trip to your nearest record store. If you don't like romantic music, buy this for your non-organist friends—they will love it!

GORDON YOUNG—Organ Recital—Fort Street Presbyterian Church and Detroit Institute of Arts, Detroit, Mich. Grosse Pointe 12" LP, 235612, \$4.98.

Der Tag der is so freudereich
In dulci júbilo
Variations on a Noël
Carillon-Sortie
Prelude and Fugato on "Crusader's Hymn"

Bach
Dupré
Bedell
Mulet

Ave Maria
Legend of the Mountain
Adagio fidele
Toccata (Symphony 5)
Litanyes a la Vierge noire
(with Wayne State University Women's Glee Club)

Young
Reger
Karg-Elert
Karg-Elert
Widor
Poulenc

"With the exception of the Poulenc choral work, the organ pieces listed above were played at a Christmas organ recital in the historic Fort Street Presbyterian Church of Detroit, December 23, 1956." So states the jacket notes accompanying this recording; whether the recordings were made at that recital is not indicated. The organ is an 1876 Odell recently rebuilt by Charles McManis.

Mr. Young plays his nine solo pieces with real imagination and spirit, making full use of the resourceful instrument at his command. Even his Bach is in romantic style, using reed solo with tremolo and swell-box on the cantus firmus. Widor is a bit too fast for my

taste, lacking that clarity in the upper voices so essential for complete enjoyment of this old warhorse. Otherwise the program is well planned and well played.

The Poulenc was recorded at the Detroit Institute of Arts with Malcolm Johns directing the singers and Mr. Young accompanying on the large Casavant organ. This is a very interesting and stimulating work, one which should be heard more often in public performance. The blend of women's voices is refreshingly beautiful; in fact, the entire performance is worthy of many repetitions.

Recording-wise, I found the record quite satisfactory except for a rather high level of background noise, apparently resulting from tape to disk transfer.

BONAVENTURA CHOIR—"Ave Maria"—Omer Westendorf, director; Betty Zins, accompanist. WLSM 12" LP #4, available from World Library of Sacred Music, Cincinnati, 14, Ohio. \$5.

Here is a musical history of the Ave Maria in 12 examples from Gregorian chant to the present day. Included are three Gregorian versions; the well known ones by Arcadelt, Vittoria, Bach-Gounod, Schubert and Abt; lesser known ones by Casali and Franck; and finally two contemporary (1958) versions by an American Trappistine nun and a Cath-

olic University priest.

Highlights to me were the original SAT versions of Arcadelt's famous music, the lovely Franck setting for STB (which deserves to be far better known), and the two American works. The first of these latter is a delightfully fresh and modern Ave Maria for 3-part female voices, the second a more elaborate and dissonant setting for mixed chorus (written especially for this record), by Russell Woollen, professor of sacred music at the Catholic University of American in Washington, D.C.

Mr. Westendorf's Bonaventura Choir of some 21 voices is apparently a volunteer group. Overall results are far above average generally; professional-sounding in some cases. Bach-Gounod and Schubert feature violin obligatos,

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.

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San Dimas

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FACULTY: Manhattanville College, Purchase, N. Y.

Plus X School of Liturgical Music, Purchase, N. Y.

soprano solos. Technically the recording is most satisfactory; only flaw is some distortion in forte climaxes in the Wool-len piece.

DESSOFF CHOIRS, Symphony of the Air, and soloists; Paul Boepple, conductor. "Israel in Egypt," Handel. Vox LP album, PL-11.642 (two 12" records), \$9.96; also available in stereo.

Some of Handel's most significant writing, both instrumental and vocal, appears in this oratorio which he composed in 1738, some three years before "Messiah." Essentially a choral work, Israel in Egypt is replete with single and double choruses of great beauty and effectiveness. No less impressive is the instrumental scoring which always manages to set and maintain a proper mood for the many varied sections of Biblical text.

Mr. Boepple and his musical forces succeed in making every moment of this performance a memorable listening experience. Vox has produced a recording that leaves nothing to be desired. Six pages of album notes by James Lyons include the complete text. Here's Handel at his best in every way.

Recitalists

NOTICE!

In the future, TAO will not accept for publication any recital programs in which dates, performance places, and, for dedicatory recitals, names of organ builders, are not included. TAO is happy to publish recital listings, but cannot do so in fairness without completeness.

Ed.

Robert Lynn, Washington (D.C.) Cathedral, Apr. 3: Praeludium in E flat Major,

Leyding; Cantio sacra—Warum betrübst du dich, mein Herz, Scheidt; Commotio, Nielsen.

Isa McIlwraith, First Baptist Church, Jefferson City, Tenn., Feb. 26: Suite in F Major, Corelli; Largo in F sharp minor, Veracini; Two Movements from the Capriccio on the Departure of a Beloved Brother, Bach; Air and Gavotte, Wesley; Five Pieces for a Musical Clock, Haydn; Ach Gott und Herr, Ich dank dir, lieber Herre, Karg-Elert; Arabesque, Vierne; March, Goemanne; Den die Hirten lobten sehre, Frölich soll mein Herze springen, Zu Bethlehem geboren, Walcha; Toccata in D minor, Reger.

Christ Church Cathedral, St. Louis, Mo.,

ROBERT CLARK

First Presbyterian Church

Canton 2, Ohio

Clarence Dickinson

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Southern Methodist College
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RECITALS

Apr. 24. **Ivy Beard, Jr.**, 1:30 pm: Les Enfants de Dieu, Les Mages, Jésus accepte la Souffrance (La Nativité du Seigneur), Messiaen; Choral in B minor, Franck; Prelude and Fugue in D Major, Bach.

Douglas R. Breitmayer, 2:30 pm: Psalm 19, Marcello; Adagio (Sonata 9 for Violin), Corelli; Flute Solo, Arne; Prelude and Fugue in G Major, Bach; Sonata 6, Mendelssohn; Suite Brève, Langlais.

Ronald Arnatt, 3:30 pm: Suite du premier Ton, Clérambault; Choral in A minor, Franck; Arioso, Sowerby; Canon and Fugue, Porter; Two Plainsong Preludes—Victimae Paschali and Christe re-



THEODORE HERZL

First Presbyterian Church, York, Pa., has appointed Mr. Herzl to serve as minister of music, effective August 1. He has left a similar position at Redford Avenue Presbyterian Church, Detroit; was dean of the Detroit Chapter AGO; was appointed acting chairman of the AGO convention reported elsewhere in this issue, to fill the post of chairman Frederick Marriott, who is representing the U. S. government at the International Carillonneur Contest in Holland.

First Presbyterian Church, York, was founded in 1750, with the present building being dedicated in 1861. Mr. Herzl, an organ student of John Davis, Alexander McCurdy and Marilyn Mason, in addition to playing the organ for all services will direct four choirs and a group of handbell ringers.

demptore omnium, Procession, Arnatt. **Franklin E. Perkins**, 4:30 pm: Prelude and Fugue in F sharp minor, Buxtehude; Introduction and Fanfares, Siciliano, A Fancy, Prelude, Adagio and Fugue, Stanley-Chase; Mit freuden zart, Pepping; Ballade en Mode Phrygien, Alain; Miniature, Langlais; Toccata, Villancico y Fuga, Ginastera.

Lawrence R. Walker, Carpinteria Community Church, Santa Barbara, Calif., May 1: Modale Suite, Peeters; Fugue in E flat Major (St. Anne), Vater unser im Himmelreich, Herzlich tut mich verlangen, Bach; Variations on Mein junges Leben hat ein End', Sweelinck; Durch Adams fall, Homilius; Sonata 2, Hindemith; Fancy and Voluntary (Musica Britannica), Tomkins; Schönster Herr Jesu, Schroeder; Prayer for Peace, Purvis; Fanfare, Thomson.

Harry H. Huber, Kansas Wesleyan University, Salina, Apr. 24: Magnificat primi toni, Buxtehude; Variations—My young life hath an end, Sweelinck; In death's strong grasp the Saviour lay, O God be merciful to me, Passacaglia and Fugue, Bach; Sketch in F minor, Schumann; Legend of the Mountain, Karg-Elert; Petite Suite, Milhaud; Aspiration, Tittcomb; Toccata, Sowerby.

John R. Lively, St. Mark's Lutheran Church, Butler, Pa., May 15: Andante (Concerto 1), Handel; Fantasia in F minor and Major, Mozart; Prelude and Fugue in G Major, Bach; Lebhaft (Sonata 2), Hindemith; Prelude, Jacobi; Gigue (Sonatina 2), Brown; Outbursts of Joy (Ascension), Messiaen.

John Doney, St. Andrew's Church, Roswell, N. Mex., Mar. 9: Prelude and Fugue in E Major, Lübeck; Deck thyself with gladness, Bach; Now pray we the Holy Spirit, Buxtehude; Christus Crucifixus, Edmundson; Pièce Héroïque, Franck.

Mrs. Earl Powell, St. Andrew's Church, Roswell, N. Mex., Apr. 6: Toccata and Fugue in D minor, Blessed Jesus we are here, Bach; Trio 3, Rheinberger; Andante, Stainer; Adagio (Fantaisie in C), Franck; Deck thyself O my soul, Crüger-Schreiner.

John Doney, St. Andrew's Church, Roswell, N. Mex., Apr. 13: Before Thy Throne I now appear, Bach; Choral in

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E Major, Franck; Jesus comforts the women of Jerusalem, Jesus is nailed to the Cross (Stations of the Cross), Dupré.

Claire Coel, Fountain St. Baptist Church, Grand Rapids, Mich., Feb. 12: Concerto in D minor, Vivaldi-Bach; Nun komm' der Heiden Heiland, Bach; Five Toccatas on "Do", Seixas-Coci; Passacaglia, Bijster; Fileuse (Suite Brétonne), Crucifixion, Resurrection (Passion Symphony), Dupré; Phantasie and Fugue on Ad nos, ad salutarem undam, Liszt.

Alexander Schreiner, Fountain St. Baptist Church, Grand Rapids, Mich., Mar. 11: O man bemoan thy fearful sin, Toccata, Adagio and Fugue in C, Bach; Fantaisie in A Major, Franck; Star of Hope, R.K. Biggs; Chanson, E.S. Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs, Vienne; Prelude and Fugue in B Major, Dupré.

Beverly R. Howerton, with Grand Rapids Symphony, Robert Zeller, conductor, Mar. 25: Trumpet Voluntary, Clarke; Concerto 1, Handel; Toccata and Fugue in D minor, Bach; Symphony 3, St.-Saëns.

George Faxon, Auditorium, Church of Jesus Christ of Latter Day Saints, Independence, Mo., Feb. 26: Pageant, Sowerby; Carnival Suite, Crandell; Adagio and Toccata, N.P. Faxon; Toccata, Frescobaldi; Allegro, Peschetti; Concerto 2, Handel; Sonata 4, Fantasia and Fugue in G minor, Bach; Deck thyself, my soul, Brahms; Study in B minor, Schumann; Introduction and Allegro (Fantasia on Ad nos), Liszt; Musette, Ibert; Scherzo, Durufle; Fantasia on Adeste Fidelis, Dupré.

Grady Wilson, Kellogg Auditorium, Battle Creek, Mich., Apr. 11: Grand Jeu, du Mage; Nun komm' der Heiden Heiland,



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Fugue in E flat, Bach; Requiescat in Pace, Sowerby; Hymne d'action de grâces, Te Deum, Langlais; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke.

Ronald E. Dean, Recital Hall, U. of Texas, Austin, Apr. 12: Prelude and Fugue in F minor, Bach; Fantasia in Echo Style, Sweelinck; Three Chorale Preludes, Sessions; Sonata, Krenk; Fugue in A flat minor, Brahms; Reed-grown Waters, Karg-Elert; Festival Voluntary, Diemer.

Mark Davis, St. Francis Auditorium, Santa Fe, N. Mex., Mar. 27: Trumpet Tune and Air, Purcell; Variations, Martini; Largo, Veracini; Minuet, Mattheson; Prelude in B minor, Bach; Toccata on Loeni, Bingham; S'hma Yisroel, Weinberger; Christ dies on the Cross, Dupré; O Haupt voll Blut und Wunden, Bach; Carillon de Westminster, Vienne.

Church of the Good Shepherd, Dedham, Mass.: 1959-60 recital series. **Herbert Peterson**, Oct. 4: Fugue in E flat, Vater unser, Allegro (Concerto 2), Bach; Suite in E Major, Titcomb; Prelude au Kyrie, Langlais; Final (Symphony 1), Vienne.

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ELIZABETH VAN HORNE

Miss Van Horne, of Lexington, Ky., has been given a Fulbright grant for a year's organ study in Paris with André Marchal. She holds bachelor and master degrees from the University of Kentucky, where she was a student of Arnold Blackburn. During the past academic year Miss Van Horne was instructor in organ at Baldwin-Wallace College and organist in Bethany English Lutheran Church, Cleveland, Ohio.

Eleanor Lundquist, Nov. 1: Allegro maestoso (Water Music), Handel; In peace and joy I now depart, Prelude and Fugue in D, Bach; Deck thyself, Brahms; Canon in B minor, Schumann; Vision, Rheinberger; Cortege and Litany, Dupré.

Robert A. Chase, Dec. 6: Larghetto and Allegro (Concerto 5), Handel; Puer Natus, In dulci jubilo, Christ, Comforter of the world, Bach; La Nativité, Langlais; Schönster Herr Jesu, Schroeder; Prelude and Fugue in B minor, Bach.

Philip A. Beaudry, Jan. 6: Concerto in D minor, Vivaldi-Bach; Agnus Dei, Credo, Bach; Variations on a Noël, Dupré; Cantabile, Franck; Capriccio on the notes of a Cuckoo, Purvis; Carillon, Dupré.

John Barry, Feb. 7: Grand Jeu, Du Mage; Introduction and Toccata, Walden; Concerto 12, Handel; Flute Solo, Arne; Trumpet Voluntary, Stanley; Processional, Strauss; Prelude and Fugue

in C minor, Willan; Scherzo, Titcomb; Toccata, Gigout.

John Ken Ogasapian, Mar. 6: Passacaglia and Fugue, Bach; O Sacred Head, Kuhnau; Toccata in C, Casanovas; Fugue on the Kyrie, Couperin; Adagio (Symphony 6), Widor; Cortege Funebre, Roget; Ah, blessed Jesu, Walcha; Litanies, Alain.

Herbert Peterson, Apr. 3: Concerto 2, Our Father, Fugue in G Major, Bach; Partita on St. Flavian, Willan; Elegy, Titcomb; Toccata on Weymouth, Snow; Prelude au Kyrie, Langlais; Cantilene and Toccata, Fugue and Hymn, Peeters.

Austin R. MacLaughlin, May 1: Now thank we all our God, Fugue in E flat, Have mercy Lord, My sin forgive, Toccata and Fugue in D minor, Bach How fair and how pleasant art thou, Dupré; Sonata 2, Mendelssohn.

Raymond Martin, Presser Hall, Agnes Scott College, Decatur, Ga., Sept. 29: Prelude and Fugue in D minor, Buxtehude; Trio Sonata 2, Bach; Concerto 7, Handel; Pastorale, Franck; Herzliebster Jesu, Nun freut euch, Pepping; Choral Variations on Veni Creator, Duruflé.

Charlotte Henderson, Presser Hall, Agnes Scott College, Decatur, Ga., Mar. 1: Prelude and Fugue in B minor, Bach; Cortege, Dupré; Intermezzo (Symphony 6), Widor; Sonata on Psalm 94, Reubke. Evangelical Lutheran Church of the Incarnation, Brooklyn, N. Y.:

Charles Wilson, Mar. 2: Concerto 4, Bach; Adagio, Fiocco; Flute Solo, Arne; O Gott, du frommer Gott, Bach; Folk Tune, Whitlock; Allegro Risoluto (Symphony 2), Vierne.

Ledgard Ball, Mar. 9: Litanies, Alain; Chorale Prelude, Partita on Adoro te, Tantum ergo sacramentum, Peeters; Prelude and Fugue in F minor, Bach; Elevation, Langlais.

Franklyn Fulton, Mar. 16: Ten Chorales, Antes.



RICHARD WESTENBERG

Mr. Westenberg has been appointed director of music for the First Unitarian Church, Worcester, Mass. succeeding Clifford Fowler Green, who has retired.

Having recently returned from a year's study in Paris under a scholarship with Pierre Cochereau, Mr. Westenberg resigned his position with the University of Montana to accept the Worcester position. He holds a bachelor of music degree from Lawrence College; a master of music degree from the University of Minnesota. In the past few years he has held posts in the University of Montana and the summer sessions of the University of Minnesota; and church music positions in Montana, Minnesota and other states. He assumes his duties in Worcester, September 1.

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Marion Engle, Apr. 6: Prelude and Fugue in B minor, Bach; Rhosymedre, Vaughan Williams; All praise to Jesus' hallowed Name, Bach; Blessed Jesus, Brahms; Landscape in Mist, Lord Jesus Christ, be present now, Karg-Elert.

Robert Arnold, St. Paul's Chapel, Trinity Parish, N. Y., May 11: Toccata in D minor, Ricerare, Pachelbel; Sonata in B flat (recorder and clavier), Telemann; O World I soon must leave thee, Blessed are ye faithful souls, Brahms; Pastorale, Franck; Prelude on the Kyrie, Langlais; Elégie, Peeters.

Margaret Brakel, First Congregational Church, Eugene, Ore., May 1: Offertoire sur les Grands Jeux, Couperin; O Man, bemoan thy grievous sin, Lord Jesus Christ with us abide, In Thee is gladness, Prelude and Fugue in E flat, Bach; Choral in B minor, Franck; Litanies, Alain; Sonata 4, Mendelssohn.

Irene Robertson, Church of St. Paul the Apostle, Westwood, Calif., Apr. 4: Toccata, Ricerare crommatico, Frescobaldi; Suite in the 2nd Tone, d'Agincour; My inmost heart doth yearn, Brahms; Kyrie eleison, Reger; Deck thyself, O Lamb of God most Holy, Bach; Three Choral-



LAURENCE DILSNER

Robert F. Goheen, president of Princeton University, recently presented Mr. Dilsner, head of the department of vocal music in the secondary schools of Long Branch, New Jersey, with a \$1250.00 award for distinguished teaching. Alumni awards, these prizes are known as "The Princeton Prizes for Distinguished Secondary School Teaching in the State of New Jersey."

Mr. Dilsner began his teaching in Long Branch in 1936, before that had taught at Monmouth College. He is currently on the off-campus graduate faculty of the music department of State Teachers College, Trenton; for 20 years has been an organist and choirmaster in churches throughout New York and New Jersey. He has had several choral and organ compositions published by J. Fischer & Bro., Edition Musicus, Summy-Birchard and Boston Music Co.

Poems of the Seven Words of Christ, Tournemire; Dorian Prelude on Dies Irae, Simonds.

Carl Sennema, dedication of the Möller organ, First Methodist Church, Grand Rapids, Mich., May 1: Now thank we all our God, Partita—O Gott du frommer Gott, Toccata and Fugue in D minor, Bach; Cortège et Litanie, Dupré; Canzona, Barnes; Choral in A minor, Franck; A Gothic Cathedral, Pratella-Weaver; Pavane, Elmore; The Squirrel, Weaver; Prelude on Brother James' Air, Wright; Litanies, Alain.

Charles G. Smith, Jr., Grace Episcopal Church, New Bedford, Mass., Apr. 24: When Adam fell, Homilius; Flute Solo.

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Ivy Beard, Christ Church Cathedral, St. Louis, May 30: Choral in B minor, Franck; Prayer of Christ ascending to His Father, Messiaen; Passacaglia, Beard.

Newsnotes

(Continued from page 8)

Hunter Mead residence, July 16; **University of Southern California**, Los Angeles July 22; MTNA six-state regional convention, **University of Oregon**, Eugene, July 24 and 25; **University of California**, Berkeley, Aug. 15.

Schmitt, Hall & McCreary, music publishers, have announced the appointment to their editorial department of **Joseph Willcox Jenkins**, who has just

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completed a year as resident composer under a Ford Foundation grant at the Evanston (Ill.) Township High School, selected by the National Music Council. Mr. Jenkins, a former faculty member of Catholic University, is known as a composer and arranger of music in many media.

The following AGO members have gained the Service Playing Certificate during the 1959-60 season: Mrs. Anne Grambling, Mountain Lakes, N. J.; Anna L. Schuh, Jamaica, N. Y.; Mrs. Nona V. Born, Glenside, Pa.; Mrs. Sandra I. Wells, Flourentown, Pa.; Natalie J. Bloomburg, Lawnsdowne, Pa.; Richard S. Miller, Redlands, Calif.; Mrs. F. Diann Fordham, Deerfield, Ill.; Ernest A. Andrews, Setauket, N. Y.; Mrs. Mildred L. Burmeister, Evanston, Ill.; Gordon A. McMillan, Redlands, Calif.; Mrs. Barbara Coulter, San Diego, Calif.; Mrs. Mildred E. Wagner, Springfield, N. J.; Mrs. Helen L. Sells, San Diego, Calif.; Wanda L. Cook, Ft. Worth, Tex.

Oberlin College has announced the retirement from its Conservatory of Music faculty of Leo C. Holden, after 34 years with this institution. An Oberlin graduate, he returned as a teacher in 1926. Prof. Holden received an M.M. degree from Chicago Musical College, is a member of Pi Kappa Lambda and AGO . . . The fifth annual choir camp, sponsored by the Episcopal Diocese of Western New York, held at Camp Carleton in the Allegheny Mountains, opened July 3, with Claude Means, organist and choirmaster of St. Stephen's Church, Greenwich, Conn., as director.

Clifford E. Balshaw directed the combined choruses of the Wyoming Valley Oratorio Society and Singers Guild of Scranton, Pa., numbering 100 voices, and a 34-piece orchestra in the Brahms "Requiem" May 22 in St. Stephen's Episcopal Church, Wilkes-Barre, Pa., in which church Mr. Balshaw is organist-choirmaster . . . A press release from The President's Music Committee announces an International Organ Contest in Styria, Austria, Oct. 10-16. First part will be held in Graz, second part in the Benedictine Abbey Seckau in Upper Styria. The organ in the Stmk. Landeskonstervatorium is a Rieger; that in the Abbey, a Walcker.

Contest jury will be Prof. Friedrich

Hogner (Munich), Prof. Eduard Müller (Binning, Switzerland), Prof. Gabriel Verschagen (Gent, Belgium), Prof. Gabriel Verschagen (Gent, Belgium), Prof. Alois Forer (Vienna), Prof. Franz Illenberger (Graz), and Mr. Feruccio Vignaneilli (Rome). First prize is equivalent to \$320; 2nd prize, \$200; 3rd prize, \$80. The jury will also award a number of diplomas. Complete information may be secured by writing: Sekretariat des Landesmusikdirectors von Steiermark, Graz, Burg, Austria. Requests for entrance and registration for the contest must be received no later than Sept. 1, 1960.

The Municipal Organ Department of the city of Portland, Maine has announced the following persons who will play recitals on the Kotschmar Memorial Organ this summer: John Fay, Edwin Starner, Malcolm Cass, Jean Leduc, John Weaver Bruun, Irving Bartley, William Whitehead, Richard Grant, Homer Whitford, William MacGowan, Berj Zamkochian, Allister Grant, Douglas Kafter, Harriette Richardson, George Whitney, Homer Wickline, Earl Chamberlain, Bernard Piche, George Faxon, Earl Barr, Henry Hokans, and Thomas Richner.

Under the auspices of the American Guild of Organists, a prize of \$150 has been offered by The H. W. Gray Co., Inc. to the composer of the best anthem for mixed voices submitted to AGO national headquarters not later than Feb. 1, 1961. The Gray company will publish the winning work, for which the judges are T. Frederick H. Candlyn, Roberta Bitgood, and Ronald Arnatt.

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celebrating its 100th year, has recently supplied Edward B. Marks Music Corporation with a specially printed catalog of the major Chester publications, which may be secured by writing the Marks firm at 135 W. 52 St., New York 19, N. Y. . . . The International Festival of Music, to be held in Lucerne, Switzerland from Aug. 13 to Sept. 8, will include an organ recital by Karl Richter Aug. 19 at the Hofkirche; one Aug. 26 by Marcel Dupré at the same church; and a chamber orchestra concert in the Hofkirche Aug. 30 in which Anton Heiller will participate in a performance of Bach's "Art of the Fugue." In this Swiss city there has been an organ recital every Tuesday in the Collegiate Church, since June 14, and these will continue through Aug. 9; with another series of Tuesday recitals in the same church beginning Sept. 13. Any seeking information may secure same through American Express Company.

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